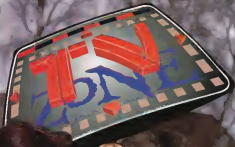


Issue 66

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Special *Supergirl* poster inside



THE
X-FILES
Season 2
episode guide

James Conway
on directing
STAR TREK

Visual
IMAGINATION
PUBLICATION

DOCTOR WHO

THE SPIRIT LIVES ON IN THE NINETIES



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Scanned by Zeg



EDITORIAL

It is rare for *TV Zone* to feature the same programme on the cover two issues running, but we are cheating a little but this month as we are featuring something new — a spin-off from *Doctor Who* which features characters from the original series. It is, however, unlikely that we would have the same person on the cover for two consecutive issues, but that has happened! Deborah Watling appeared in her 1968 'incarnation' last issue and here she is back in the present day — and having a look at *TV Zone* as you can see above.

The next issue is published 18th May, but first the Special — on 4th May which features those poor unfortunates who have been lost in Space. Now who could they be?

Jan Vincent-Rudski



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Compiled by Dominic May
and Edvin Kuo

TV Focus

sequent DSV is finally restored to ITV screens as early May taking over the slot currently occupied by *Baywatch* and is provisionally scheduled to run until the first week in August.

UK Gold brings the classic thriller *Edge of Darkness* starring Bob Peck to satellite and cable screens from 7 May, while a quick early morning fix through *The Chronicles of Narnia* begins Monday so Friday from 11 May. The channel has nearly sorted itself out regarding



s.e.Quest — still afloat



Quantum Leaps to Sky

the Portwee *Doctor Who* comes with the schedule now reading *The Mind of Evil* (6 eps b/w from 17 Apr), *The Claws of Axos* (4 eps from 25 Apr), *Colony in Space* (6 eps from 1 May), *The Devils* (5 eps from 9 May), *Don of the Daleks* (4 eps from 16 May), *The Sea Devils* (6 eps from 22 May) and *The Caves of Paradox* (4 eps from 30 May). It may still get the order right by the time of transmission.

Sky One will replace its daily repeats of the first two seasons of *Deep Space Nine* with *Quantum Leap* from 15 May and there is another chance to see (in parlance for repeats) the first series of *The X-Files*, which will run concurrently with *Season Two: The Spectacular Spiderman* arrives in May before going to the BBC as the Autumn and Sky has also acquired a further live action *Mighty Morphin* type show for future broadcast: *Tattooed Teenage Alien Fighters From Beverly Hills* (Zoo Zaa Gabor press). Can't wait?

BRAVO ITC

Bravo took a step closer to becoming a cult television nirvana during March when it purchased 600 hours of programmes from the ITC library, now owned by Polygram Filmed Entertainment, for screening over the next five years.

These include *UFO*, *Space: 1999*, *The Saint*, *Department S* and *Jason King*. Bravo's Vice President of Programming Yoni Cohen said, "In the five years I have worked with Bravo, the ITC programmes have always been the target. The difficulties surrounding clearance on UK programming at times seemed insurmountable, but after much intricate groundwork we are in a position to schedule the first batch of titles." These are *The Adventures of Robin Hood* starring Richard Greene with the late Donald Pleasence as Prince John, *Men in a Suitcase* with Richard Bradford as the former American Intelligence agent McGill and *The Zoo Gang* featuring John Mills, Brian Keith, Lilli Palmer and Barry Morse. Further titles are expected to be announced shortly, but *UFO* may be aired as early as June.

In May Bravo also premieres *The Crisis*, an animation lampoon series about the world of showbusiness from the makers of *The Simpsons*, featuring Jay Sherman, a pudgy, balding New York film critic, who seems to be a combination of Siegel and Ebert.



Space: 1999 drifts towards Bravo

Star Command

A \$3.9 million two-hour pilot, *Star Command*, as being co-produced by Paramount subsidiary Wildshire Court and UFA Babelsberg. The script by Melinda Snodgrass is about a first mission by a group of trainee astronauts and the Sci-Fi setting is the backdrop to an examination of human problems and relationships. Director Jim Johnston (*Babylon 5*/Miami Vice) has cast Morgan Fairchild, Chad Everett plus newcomers - Tembi Locke, Jennifer Bransford and Jay Underwood as the cadets. Production at Babelsberg Studios concludes in May and if successful a 13-part series will result.

Lost in E-Space

The Radio 2 version of Barry Letts's *Doctor Who* dramatization of *The Ghosts of N-Space* featuring Jon Pertwee, Lis Sladen and Nicholas Courtney looks to have been temporarily lost in E-Space as the six-part serial has been provisionally scheduled for broadcast in March 1996.

On 10 February Mary Collins, press manager of BBC World-wide TV, confirmed to *Sunday Times* journalist Nicholas Helton that Fox had pulled out of the *US Doctor Who* project but added that negotiations with another party were in progress.

Ratings Focus

This issue surveys the audience ratings from week ending 18 December 1994 to 12 March 1995, a period which saw *The X-Files* continuing to dominate BBC2 before it returned to Sky One and the emergence of *Goodnight Sweetheart* as the



Goodnight Sweetheart

Ex-M.A.N.T.I.S.

Fox have cancelled *M.A.N.T.I.S.*, the SF series recently purchased by the BBC, and replaced it with *VR 5*. The series stars Lori Singer as Sydney Bloom. David McCullum plays Dr Joseph Bloom, a neurobiologist who is working on the cutting edge of virtual reality technology. As Sydney is drawn more and more into the virtual reality world her father has created, she accidentally discovers that she can draw others into this world, and with the help of Duncan, her neighbour, and Dr Frank Morgan, she explores this strange new world. The final few *M.A.N.T.I.S.* episodes may be aired after the current run of *VR 5* episodes, but this is not definite as of yet.



M.A.N.T.I.S. is dead!

BOOKS UPDATE

(Please note: The list is subject to change)

PUBLISHER: Bodley (B), Simon & Schuster (S), Virgin (V), Titan (T)

DOCTOR WHO

MA = Missing Adventure / NA = New Adventure

May

- 18th NA Human Nature (Paul Cornell) (V)
MA The Menagerie (Martin Day)
Doctor 2/Jarvis/Zoe (V)

The Discontinuity Guide

(Paul Cornell/Martin Day/Keith Topping) (V)

June

- 15th NA Original Sin (Andy Lane) (V)
MA System Shock (Justin Richards) -
Doctor 4/Sarah Jane/older Harry (V)

July

- 20th NA Sky Pirates! (Dave Stone) (V)
MA The Sorcerer's Apprentice
(Christopher Bulis) Dr 1/Susan/Ian/Barbara (V)

Decalogue 2 (Edited by Mark Stammers)

Stephen James Walker) (V)

Doctor Who - A Celebration (Peter Haining) p/bk

(V)

August

- 6th The Making of The Dark Dimension
(Adrian Rigelsford) £14.99 (B)
17th NA Zartup (Gareth Roberts) (V)
MA Invasion of the Cat-People
(Gary Russell) Doctor 2/Ian/Polly (V)

The Seventies (David Howe/Mark Stammers)

Stephen James Walker) p/bk (V)

Time Travellers' Guide (Peter Haining) p/b

(V)

September

- 21st NA Toy Soldiers (Paul Leonard) (V)
MA Managers (Stephen Marley) -
Doctor 4/Sarah Jane (V)

The Key to Time (Peter Haining) text only p/bk

October

- 10th NA Heart Games (Steve Lyons) (V)
MA Millennial Rites (Craig Hinton) —
Doctor 6/Mel (V)

Companions (David Howe/Mark Stammers) £14.99

November

- 16th NA The Also People (Ben Aaronovitch) (V)
MA The Empire of Glass (Andy Lane) -
Doctor 1/Weir/Steven (V)

The Fifth Doctor Handbook

(David Howe/Stephen James Walker) (V)

Doctor Who Blacklight: The Art of Andrew Skilleter

(V)

December

- 7th NA Shakedown (Terrence Doaks) (V)
MA Lords of the Storm (David McIntee) -
Doctor 5/Turlough (V)

1996

- January
18th NA Just War (Lance Parkin) (V)
MA Downtime (Mark Platt) -
Doctor 2/Sarah/Victoria/Bingader & UNIT (V)

February

- 15th NA Warchild (Andrew Cartmel) (V)
MA The Man in the Velvet Mask
(Daniel O'Mahoney) Doctor 1/Dodo (V)

BABYLON 5

- May
31st Accusations (Lois Tilton) £4.99 (B)
Creating Babylon 5 (Mark A Altman) £9.99 (B)

- July
31st Blood Oath (John Vornholt) £4.99 (B)

QUANTUM LEAP

- July
6th Quantum Leap 12: The Big Leap £4.99 (B)

OTHER TV

- May
31st Blake's 7 Chronicles (Adrian Rigelsford) £9.99 (B)
July
The Ultimate Avengers (Dave Rogers) £12.99 (B)

US UPDATES

BABYLON 5:

[24 April] And Now For A Word An ISN newscast has a special feature on 'A Day in the Life of Babylon 5'.

[01 May] There All The Honor Lies [08 May] Krieva

[15 May] In the Shadow of Zhalkum [22 May] Confessions and Lamentations

[29 May] The Long Twilight Struggle written by J Michael Straczynski

Finally comes at dates to be decided. Divided Loyalties then Comes the Inquisitor and the season finale, The Fall of Night, all written by J Michael Straczynski

By the end of the second season viewers will know more about the Shadows, and where they came from, and what a 'Votun' looks like!

Two episodes, All Our Songs Forgotten by DC Fontana, and The Very Long Night of Susan Hanover by J Michael Straczynski, have been shelved to make way for more or related stories. The Babylon 5 CD soundtrack, lasting approximately 55 minutes, should be available sometime during April. Collectors should also look out for B5 Micro Machines by Gallop. PC owners disappointed by the fact that the B5 interactive CD-ROM has been put on hold will be happy to hear that a B5 screensaver for the PC is being planned, and should be available during this Autumn

HIGHLANDER! Reasonable Doubt [15 May], Finale Part 1 [22 May], Finale Part 2 [29 May]



The Babylon 5

mini-watched programme of the 'Lull' genre on BBC1

BBC1 controller Michael Jackson's decision to shift The X-Files from Monday to Thursday paid handsome dividends with an average rating for the period of 5.1 million viewers (up from 4.8 in last quarter). It has done so well that ITV Network Central scheduler Marcus Platin has vowed to strengthen his opposition to it when it returns in the Autumn

Hitting a high of 7.1 in on 9 February, the BBC's main problem with The X-Files's success is that it enabled the second series making its debut on Sky One on 21 February to win 0.86m, double the number

the first series had achieved and minimal indications are that this will be sustained

Randall and Hopkirk (Decades) left this plane during the period having also increased its average from 3.0 in to 3.34 in to end up with 3.2 in for the whole (highest rating 4.02 in on 24 February for the penultimate episode). No wonder the super powers of The Champions have been summoned up so soon

The Next Generation also showed an upward improvement with 3.94m, although Back Rogers levelled out with 2.89m before being taken off

BBC1 is crowing over the success of the second series of time travel comedy Goodnight Sweetheart which after three episodes averaged 1.3m having managed over 8m for the Sunday repeats of the first series

The New Adventures of Superman flew back in on 25 February with 9.39m and its first three episodes attained 9.32m, an increase over the corresponding period in 1994 of 16%

The mainstream channel must have been disappointed by the performance of Ghosts, which managed to shed a huge proportion of Casualty's audience

Averaging 7.45m Ghosts started relatively strongly with 8.2m but



Ghosts fades away



The judge-out on Chiller

the final four episodes dropped off each week with a low of 5.6m for the final edition — no recommendation medals, but the jury is probably still out on ITV's *Chiller* which brought in a creditable 11.15m for its opening story.

On Channel 4, *Babylon 5* returned on 7 February with 2.25m slightly down on the last episode of the first season, while the film *Daleks - Invasion Earth 2150 AD* obtained 2.67m on 15 January (16th in the Channel 4 chart).

Children's programmes rarely make ratings news, but mention should be made of the BBC's *Elidor* which averaged 4.2m over its two screenings made up of 2.6m adults and 1.6m children and *The Tomorrow People*, which obtained audience shares of between 40% and 50% during its recent 10 week run.

In the US, *Space Precinct* is still struggling to obtain satisfactory viewing figures. The Nielsen rating of 1.5 for the week ending 19 February, which indicates that less than 1.5 million homes in the US were tuned in, was an improvement on the previous week's 1.1 but down on the series average of 1.7. These figures indicate that the programme is still shown after midnight on most stations.



Looking good for The Tomorrow People

and does not bode well for the proposed second series gearing up to shoot later in the year.

The series will air on the BBC in a 6.00pm time slot, which has necessitated some editing to create a second version of some episodes, containing less violence. For some fight sequences, close up shots have been replaced by more distant ones.

US Focus

In an unusual crossover, the storyline of the second season *X-Files* episode *Red Muse* will continue in an episode of *Picket Fences* called *Away at the Manger*. Both can be seen on Sky One.

Shorts

A nod is deserved towards actors Clive Merrison and Michael Williams for having played Sherlock Holmes and Doctor Watson in the complete Conan Doyle canon of 56 stories on Radio 4, the last of which was broadcast on 29 March. Also noteworthy has been the Radio 4 comedy *Paradise Lost in Space*, about two humans stranded on a planet where the aliens' knowledge of English is based on the works of Noel Coward!



Opening in the sci-fi suite...

UPDATE STAR TREK: VOYAGER

Star Trek: Voyager has been cancelled. At least, that was the April Fool joke started by some smart Alec, which led to the TV Zone offices being flooded with calls about the show's future. Admittedly, ratings have been on a downward slide, apparently triggered by a run of first run episodes giving way to a number of repeats, but it is unlikely that Paramount would choose to axe the show just.

A sequel to *Phage* could be at the pipeline, with the disease-ravaged aliens finding a cure to their plight inside the DNA of Klingons. Advancing the process, they are able to separate Toms into separate human and Klingon halves... Ideas under consideration for future episodes include hiring Stephen Collins to reprise his role as Will Decker from *Star Trek: The Motion Picture*. Could this mean that the *Voyager* will meet *V'Ger*? Dwight Schultz is also slated to appear as Reginald Barclay — how and why he makes the crossover into *Voyager's* Universe is not yet known. Meanwhile, a cross-over of another kind is happening between *Voyager* and *Deep Space Nine*...

UPDATE DS9 - SEASON 3

Through the Looking Glass
Tuvok (Tim Russ) comes to DSN



(17 Apr) *Through the Looking Glass* A sequel to season two's *Crossroads* (which itself was a sequel to the classic *Trek's* *Mirror Mirror*). Sesko is abducted by a double of O'Brien, who takes him to the mirror universe. Sesko's counterpart has been killed, and he must take his place to persuade a scientist — the counterpart of his dead wife Jennifer — to join the rebels. And also in the mirror universe, is a certain Vulcan rebel called Tuvok... Guest stars: Garak (Andrew Robinson), Jennifer (Felicia M Bell), Rom (Max Grodchuk), Tuvok (Tim Russ). Directed by Winrich Kolbe.

(24 Apr) *Improbable Cause* The first episode of a two-part story. Odo investigates when Garak's shop explodes. The plot leads to Cardassia, and he and Garak are captured by the Romulans and learn of a plot to invade the Gamma Quadrant. Guest cast: Garak (Andrew Robinson), Hetaya (Carlos LaCámara), Informant (Joseph Ruskin), Romulan (Darwyn Carson), Milla (Julianne McCarthy), Enarator Tain (Paul Dooley). Teleplay by Rene Echavarría, story by Robert Lederman and David R Long, directed by Avery Brooks.

(1 May) *The Die is Cast* As the Romulans and Cardassians prepare to attack the Dominion, Garak is forced to prove his loyalty to his own people by torturing Odo. Guest cast: Lovick (Jelani Saeed), Eddington (Kenneth Marshall), Lederman (Leon Russom), Enarator Tain (Paul Dooley). Written by Ronald D Moore, directed by David Livingston.

(8 May) *Explorers*

(15 May) *Family Business*

The Die is Cast
Odo in danger

TOP OF THE BOX

WHAT'S ON AROUND THE UK

Daily (Monday - Friday)

- 07.00 The Chronicles of Narnia (from 11 May)
08.00/16.15 The Mighty Morphin Power Rangers
08.55 VR Troopers (to 21 Apr)
10.25 Batman (to 21 Apr)
15.00/19.30 Adventures of Robin Hood (from 1 May)
17.00/22.00 Deep Space Nine (to 12 May)
22.00 Quantum Leap (from 15 May)
23.00 Doctor Who

Mondays

- 01.00 Moonlighting
14.00/20.00 The Avengers
18.30 Men in a Suitcase (from 1 May)
19.30 The Invisible Man (to 26 Apr)
20.30 Goodnight Sweetheart (to 24 Apr)
21.00 The New Avengers

Tuesdays

- 18.20 Walt on Earth
18.40 Johnny and the Dead (to 25 Apr)
18.50 Babylon 5
18.55 Get Smart
20.00 The X-Files (Season 2)
21.00 Twin Peaks

Wednesdays

- 07.00 The Incredible Hulk (animation)
07.30/15.55 Superhuman Samurai Syber Squad
14.00/20.00 The Avengers
17.10 Escape from Jupiter (from 11 May)
18.00 Star Trek: The Next Generation
20.00 RoboCop
21.00 The Twilight Zone (to 26 Apr then 19.00)
21.00 The Zoo Gang (from 3 May)

Thursdays

- 00.40 Alien Nation
02.00 Moonlighting
16.40 Stanley & Dragon (to 11 May)
18.00 Quantum Leap
18.00 Get Smart
18.30 The Zoo Gang (from 4 May)
20.00 Highlander
21.00 The Contender (from 4 May)
21.30 The Outer Limits (from May)

Fridays

- 05.30 Spiderman
14.00/20.00 The Avengers
18.10 X-Men (from 5 May)
18.00 Captain Scarlet
18.25 The Champions
18.30 The Wild Wild West
21.00 The Twilight Zone (to 26 Apr)
21.00 Men in a Suitcase (from 5 May)

Saturdays

- 07.45 Superboy (also Sundays)
08.55 The Mighty Morphin Power Rangers
09.30 Flash Gordon
09.45 Highlander (also Sundays)
10.15 Spectacular Spider-Man (from 6 May & Sun)
11.30/17.30 VR Troopers (also Sundays at 11.30)
12.00 Star Trek: The Next Generation
12.30 Get Smart
15.00 The Time Tunnel
16.00 Adventures of Brisco County Jr
18.00 Blake's 7
18.00 sequel DS9 (from May)
18.20 The New Adventures of Superman
19.00 Space Precinct
19.00 Thunderbirds
20.00 The X-Files (Season 1 from 6 May)
20.05 Bug
21.00 Moonlighting
22.00 Twin Peaks
22.00 Tales from the Crypt
23.30 The Twilight Zone

Sundays

- 02.10 Monsters
02.30 Back to the Future
09.30 Flash Gordon
10.10 Doctor Who (Onibus - some reruns)
10.25 Ocean Odyssey
12.00 Blake's 7
13.00 The Wild Wild West
14.00 The New Avengers
15.00 Get Smart
15.00/21.00 Deep Space Nine
15.30 The Protectors
21.00 Moonlighting
22.00 Edge of Darkness (from 7 May)

UK Gold

Sky One

ITV

C4

BBC1

Sky One

Sky One

UK Gold

Family

BBC1

BBC1

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THE NEW LIMITS

Already airing in America, the new *The Outer Limits* is due on BBC2 in late May. The initial stories are as follows — dates are for US transmission — (26 Mar) Sandbags Lloyd Bridges, his son Beau and grandson Dylan star in this two-hour opener. A research scientist working on a secret project involving alien life forms from Mars

inadvertently destroys everything important to him. Written by Melinda Snodgrass, based on a story by George R.R. Martin and directed by Stuart Gillard. (31 Mar) Valerie 23 Frank Hehlner (William Sadler) takes home test model

Valerie 23, a new "companion" robot that can simulate human behaviour. When he enters into a relationship with his psychotherapist Rachel Rose (Nancy Allen), Valerie becomes a threat. Written by Jonathan Glassner, directed by Timothy Bond

(7 Apr) White Light Fever Marlan Hawkes (William Hickory) is wealthy, but old and scared of dying. He is funding research into extending life, but when Marlan is fitted with an artificial heart, death is determined to claim him. Written by David Kemper, directed by Tibor Takacs

(14 Apr) The Second Soul The first meeting between man and aliens takes place, but the aliens want the bodies of human dead to host their dying spirits. Written by Alan Brad Wright, directed by Paul Lynch

(21 Apr) Blood Brothers Spencer Dewlight (Charles Martin Smith) discovers a vaccine which renders the immune system indestructible, but his businessman brother Michael (Martin Kemp) has different ideas. Written by Brad Wright, directed by Tibor Takacs

(28 Apr) The Choice Eight-year-old Aggie Travers (Thomas Birch) has special powers because of an extra 'Z' chromosome. Written by Ann Lewis Hamilton, directed by Mark Sobel

(5 May) Virtual Future Jack Pierce (Josh Brolin) finds that he is able to glimpse future events using a virtual reality machine. Businessman Bill Trenton (David Warner) hires him, but Jack witnesses his own murder. Written by Shawn Alex Thompson, directed by Joe Scanlon

(12 May) Living Hell The implantation of a computer chip saves the life of Ben Kohler (Sam Roberts) when he is shot in the head. Ben's recovery is amazing, but the side effects are appalling, providing a mind link to serial killer. Written by Melinda Snodgrass, directed by Graeme Campbell

(May 19) Corner of the Eye Father Anton Jonasz (Lan Canou) sees demon apparitions and assumes it is the result of a recently-diagnosed brain tumour. But his physician Dr Pollak (Chris Szadowny) claims to be one of three messengers from God. Written by David Schow, directed by Stuart Gillard. (26 May) Under The Bed A psychologist investigates the disappearance of a young girl, whose sister says she was taken by a monster from under the bed.

(TBC) Dark Matters Three astronauts become trapped in a void, where they find other spaceships whose dead crews haunt them. Written by Alan Bennett, directed by Paul Lynch

(TBC) The Voyage Home Peter Claridge (STING's Michael Dorn), Alan Wells (Matt Craven) and Ed Barkley (Jay Sandels) are the first men to land on Mars. They find a mysterious capsule which is empty — or is it? Written by Grant Rosenberg, directed by Tibor Takacs

(TBC) The Conversation A man wrongly imprisoned exacts his revenge. Written by Richard Lewis, directed by Rebecca DeMornay

Valerie 23



Dark Matters

SUSAN ENGEL GETTING STONED!



Susan Engel's dominant memory of filming *Doctor Who's The Stones of Blood* (out on video this month) is of location filming at the Rolling Stones in Gloucestershire.

"It was unbelievably cold and very spooky," she says. "We used to sometimes — partly as a lark and as young maniacs — get into our little cars in the Buicks and zoom from Stratford-Upon-Avon to these stones and have parties."

So when we did *Stones of Blood*, I thought, "Good heavens we're going to this haunt of mine that I went to when I was young!"

Susan played Vivien Fay, a woman who wore a very scant costume!

"All I can remember is there was hardly anything to it! It felt like I was draped in a bit of chiffon or silk. I know that I had to wear a bald cap because my headpiece was very stark and I had to wait while I wasn't filming. That's the worst part about filming, there aren't any facilities there at all. We didn't have things like heated caravans like you have for filming nowadays. There was a horrible little caretaker stone hut with a lot of bird droppings in it and that was where I was made up and it was below zero temperatures."

Vivien Fay turns out to be an alien criminal being hunted by justice

machines called the Megara. It wasn't a role that impressed her daughter as much as she thought it might. "My daughter was about six or five at the time," says Susan. "I thought I might be a bit of a heroine in her primary school because they were all such fans of *Doctor Who*. But because I was not a goodie and I was four thousand years old, nobody recognized me! So I didn't actually achieve my aim in pleasing the local primary school."

At the end Vivien is turned into part of the stone circle, a special effect which was put on after filming. "You had very little awareness of what things went on," Susan says. "In the studio you know exactly where you are, but once you're out on location you're not your own origins, you're just a tool. I had to keep very still for about three minutes shivering there and that was probably while they overlaid effects. There was lightning and thunder and suddenly I was one of those stones that I used to play around in the Salkies. I'm sure I shall feel very strange when I go and visit it another time in life, which I hope to do. I shall say, 'My God, one of those stones is me!'"

Susan Engel appeared in a lot of television programmes around 1978 when *The Stones of Blood* was made and she never made a particular effort to watch any of them. So she has never seen the *Doctor Who* episodes she appeared in. "Perhaps my twenty-three year-old daughter will get the video out now and we can have a laugh," she concludes.

Joan Kitchin

MISSION: QUITE PROBABLE

The 10-part *Bugs* came to BBC1 on 1 April and according to producer Brian Eastman is "heightened reality... All the gizmos that are featured — if they don't exist now, then they very well might shortly... I think *Bugs* will appeal to anyone who is interested in exciting storytelling and appealing characters. Plus a glimpse into the future!" Actor Jesse Birdsall who plays Beckett describes it as "a bit like *The Avengers* meets *Mission Impossible*", which, considering the series consultant is Brian Clemens, may not be too surprising.

The ten episodes are: *Out of the Hive* (Apr 1), *Assassins Inc.* (Apr 8), *All Under Control* (Apr 15), *Down Among the Deadmen* (Apr 22), *Shotgun Wedding* (Apr 29), *Stealth* (May 6), *Menne from Heaven* (May 20), *Hot Metal* (May 27), *A Sporting Chance* (June 3), *Pulse* (June 10).



The Bugs team

Extended Frontier

Despite rumours to the contrary, BBC Video still intends to release the *Doctor Who* story *Frontier in Space* in August, indeed the version being made available will embody the non-broadcast slightly longer episode five. The recent "ancient" re-release of *Death to the Daleks* is, in fact, edited — notably a scene in episode two in which the Doctor and Sarah are in the Exilium tunnels. Also, the release of *Carnival of Monsters* featured the wrong episode four — the edited repeat from 1961 replacing the original master

broadcast from 1973.

In keeping with the themed releases earlier in the year, the two titles selected for September are *The Sea Devils* and *Warriors of the Deep*. The library copy of episode five of *The Sea Devils*, which was marred by a scratch, has now been repaired, which means that Enterprises will not have to use the poor quality standards conversion obtained from overseas. *Leaving Paradise Towers* in October will be *Survival*, the last *Doctor Who* story. Provisional for November are *Planet of Giants* and *Invasion of the Dinosaurs*, the first part of which is held by the BBC only in black and white.



Cut *Carnival of Monsters*



Warriors comes to video

The Neutral Zone
Old foes de-cloak



JAMES CONWAY'S FRAME OF MIND

FOR JAMES L. CONWAY, visiting the *Star Trek* universe has always been a pleasant experience. He made his first sojourn with *The Next Generation* directing two episodes for its debut season — *Justice* and *The Neutral Zone* — and then returned years later for the eerily expressionistic *Frame of Mind*.

Conway also helmed a pair of classic *Deep Space Nine* episodes, the apily named *Duet*, and *Necessary Evil*, which gave viewers a rare glimpse of the space station during Cardassian occupation.

Conway's directing career started with the late-lamented Sunn Classics, the company behind several low-budget docu-dramas investigating the supernatural. Conway, Sunn's vice president of production, was 25 when he directed *In Search of Noah's Ark*.

The young film-maker then moved on to *Beyond and Back*, a study of life after death that was written and produced in a matter of weeks. That was followed by slightly more expensive features, such as *Hangar 18*, *Earthbound*, and the rubber-monster epic *The Boogens*. While the pay wasn't fantastic in those early days, Conway did meet Rebecca Balding, his lead actress on the latter film, and the couple were married one month into filming.

Conway also started working on various television projects, including small-screen versions of *The Legend of Sleepy Hollow* and *The Time Machine*. He was working on *MacGyver* for Paramount

when the producers of *Star Trek: The Next Generation* noticed his work, and asked him to direct an episode of the fledgling SF series.

Innocent Times

That first outing of *The Next Generation* was *Justice*, in which the away team visits the planet of peace-loving, albeit scantily-clad Edo, who sentence Wesley to death for a minor crime. Looking back on that early episode, Conway agrees the tone of the series as well as its cast is considerably more innocent than in subsequent seasons. "Yes of course, because

none of them are playing their histories. Later, they had the advantage of everything that had happened to them.

"For example, Patrick Stewart was always aware of what had happened to his character, which was so monumental that he always carried it with him. Before, he had the knowledge of the pilot, but that's about all. For all those characters later on, they carried so much into every scene that they could draw upon, it made them all much more interesting."

With seven years of *The Next Generation* now behind him, does Conway believe he could do a better job with episode like *Justice* today? "I would only look at it selfishly, in my own way as a director," is the response. "My own work is constantly changing, and the style I use always seems to be evolving, so anything I look at from some time ago, although I may still like it, there are always things I'd do differently or block differently."

"I looked at *Justice* a couple of years ago, and I still like it. There were no rules early on, and we were encouraged to experiment with the camera, but I would definitely do it differently today. There were a number of scenes with ten or twelve people in them, and it's very difficult to block scenes with that many people in them."

According to Conway, the series had started to get a bit more by the time he returned for *The Neutral Zone*, which capped the first season, and reintroduced the Romulans to the *Star Trek* universe.

The Neutral Zone
They're back...





Justice
Surprises
for Word
and Riker



Frame of Mind Riker off his trolley

Zone Problems

"That show was a little tough, because there was a writer's strike, and we couldn't do what we normally would have done with the script, but technically yes, it was much smoother. The actors had really meshed by then, they were getting along, and really knew who they were. Even at the beginning, people had already made decisions, so they weren't flailing around. It just wasn't as complete as it was later on."

"The only problem was that the script needed more work. Everybody knew it, but there was nothing we could do, so we were pretty much stuck shooting what the draft was. The episode could have been much better if we had a few rewrites."

Unlike the relatively straightforward *Justice*, Conway had a number of technical challenges on *The Neutral Zone*, such as creating the trio of bodies seen frozen in suspended animation.

"It was very tough, but we finally pulled it off. I think there was a lot involved in that effect, but I'm not really sure how we did it. That scene was doubly tough, because the actors had to be made up and put in those chambers, and then we had to add smoke to the chambers. I remember enjoying when we came onto that little spaceship, that whole scene was fun to do."

Conway was absent from *The Next Generation* for five years while he pursued a number of other projects, but when he returned, he did so with a bang. His



The Neutral Zone Dearest Trip
(Marina Sirtis) brings into the
past for a red-wagon traveller

next episode was *Frame of Mind*, a creepy, surreal adventure, in which Riker awakens to find himself a patient in an alien insane asylum. For Conway, going back to *The Next Generation* was like returning to a family after an extended absence.

Making Mind

"Jonathan did a great job," enthuses Conway, of Frakes's performance in *Frame of Mind*. "We used longer lenses on that, to try and create a different look. There was a long tracking shot that actually covered two and a half pages of dialogue. We also talked about Brent [Spiner] playing two different characters with different make-up, but in the end, the producers discussed the fact that there had been other dual roles in the past, and they decided against it."

Unfortunately, *Frame of Mind* turned out to be Conway's last episode for *The Next Generation*. When the series reached its seventh and final season, the director was already busy elsewhere.

"I would have loved to come back and do another one," he notes, "and I do regret that I didn't have the chance. There was always the possibility that I might be finished with *Burke's Law* in time, but I had already resigned myself to the possibility that the craft would take off without me."

"If I hadn't been able to do one the previous year, I would have really missed it, but going back to do *The Next Generation* at that time was a real treat. It rekindled my affection for the series so much that I actually found myself watching every rerun that was on. It's not very often that you get the opportunity to step



Frame of Mind Alien mind-benders

back at once, but I did; I stepped back five years, and so much hadn't changed that it really was like going home."

Visiting DSN

On the other hand, Conway was able to make two visits to *Deep Space Nine*, directing two of the series' most popular episodes. His first outing was the critically acclaimed *Duet*, featuring Harris Yulin in the role of an accused Cardassian war criminal, and Nana Visitor as Kira Nerys, DSN's first officer and former Bajoran freedom fighter. As an interesting footnote, Marc Alaimo, who now plays Cardassian leader Gul Dukat, was originally cast as a *Romulan* in *The Neutral Zone*. "That's right, I forgot about that!" says Conway. "It's great to play a Cardassian, with the make-up, they're such evil characters."

"Harris Yulin had a tough role to play. He had to get up at 3:30 every morning for make-up, and that was very tiring. I thought he did a wonderful job. Nana was great as well. I've done two episodes that focused on her character, and both times she was able to come up with something new."

"We had to shoot for two or three days in that cell, which made it very difficult to find new and different ways of shooting it so that it stayed interesting. In the end, I think we succeeded."

Conway returned to *Deep Space Nine* a season later, directing the atmospheric *Necessary Evil*. Unlike previous episodes, this one was split between two time peri-



Duet A Cardassian war criminal?

ods, with several scenes told in flashback. In order to differentiate between the past and present versions of the station, Conway utilized several visual devices.

Necessary Differences

"One, we changed the lighting, making it bluer. We also filled the set with smoke, and that also gave it a different atmosphere."

"There were other differences in the flashback sequences. Rene [Auberjonois] played Odo a bit differently, in the way he stood and the way he carried himself. I also wanted certain feel for the scenes set in the present, and I remember watching

the film *Double Indemnity* for the scenes between Quark and Kitty Moffat's character."

One of Conway's favourite moments in *Necessary Evil* was a more humorous one, where Rom has just saved Quark, and realizes that he's just lost the bar as a result. As he screams with horror, the camera lingers on a smiling, blissfully unconscious Quark.

"We shot that two ways, because we didn't know how the producers would like it. First, we did a close-up of Rom, and the other, which we used, closed on Amin."

Back to the Present

Following his assignment on *Necessary Evil*, Conway hasn't been able to return to the *Star Trek* universe, because of his commitments to another interesting project. Putting the directing chores aside for a time, he became co-executive producer on *Burke's Law*, an updated version of the classic 1960s tv series.

Despite his more terrestrial commitments at the moment, James Conway doesn't rule out a future voyage to the stars, either on *Deep Space Nine*, or perhaps the latest *Star Trek* spin-off, *Voyager*. "In the time that [executive producers] Rick Berman and Michael Piller have been doing *Star Trek*," he explains, "I've been involved with four different television series, so I have a feeling that I'll still be able to come back and they'll have something going on."

Joe Nazzaro



Necessary Evil Deep Space Nine under Cardassian occupation

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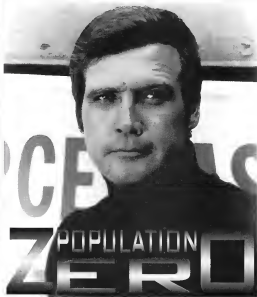
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The Plot

A motorcycle cop enters Norris for coffee. About to remove his helmet, he notices townspeople sprawled on the ground. Horrified, he radios in: "Something terrible's happened... th-they're dead!..." He checks the closest body. Moments after removing his helmet a sharp pain hits him, he attempts to call help, but collapses.

Oscar Goldman arrives early to meet Steve Austin, the Six Million Dollar Man, who is working on his dune buggy. Oscar is on his way to an emergency meeting. When he mentions Norris, Steve is immediately interested, as he attended high school nearby. Despite Oscar's pleas Steve leaves for Norris.

Having seen some aerial photographs, Austin enters Norris wearing his space suit, checking people as he goes. His attention is caught by movement inside an overturned car. Gripping the front bumper, he rights it — the driver is alive. Around him townspeople begin to awake.

Failing to discover what happened by conventional means, Dr Forbes suggests

"necrosynthesis" (drug induced hypnosis) asking Steve to nominate a candidate.

Joe Taylor, Steve's choice, is drugged and regressed to the morning. He experiences intense pain and tries to escape, screaming. Attracted by the screams a

guard enters, walks into Taylor, who grabs his gun and knocks him unconscious with its butt. Steve manages to distract Joe long enough to propel himself biomedically across the test, knocking the old soldier from his feet and disarming him. Dazed, but otherwise unharmed, Joe remembers nothing. As they leave the test Dr Forbes, grateful Steve saved her life, wonders how? "I eat a lot of jumping beans".

Before she can quiz him further, they are called over to the patrolman, who remembers he was fine until he removed his helmet. The teleprinter confirms Steve's suspicions, providing information from Oscar about Dr Stanley Bacon, missing designer of a 'failed' ultrasound weapon.

A helicopter drops leaflets demanding a ransom — and warning that people will die.

Dr Forbes finally learns Austin's secret — much to his discomfort. Their conversation ends when Oscar calls to tell Steve he can't raise the \$10 million ransom. Government officials don't believe the weapon can kill. Against Goldman's instructions, Steve requests an armoured van for the morning, claiming he's acting under orders!

The following morning Steve drives the empty armoured van to the prearranged desert rendezvous, where he meets three masked men. He persuades them to take him to Dr Bacon... They knock him out.

When Oscar arrives at the camp, Dr Forbes tells him where Steve has gone. Oscar isn't pleased!

Dr Bacon cannot find Steve's right radial pulse. However, he finds a jugular



fantasy flashback

A steel door is no obstacle...



pulse and realizes that this is no ordinary man. A Geiger counter confirms his suspicions as Steve regains consciousness. Bacon reveals he intends to use the sound weapon on the army encampment near Norris.

Before leaving Dr Bacon locks Steve in a freezer. He explains he needs him as a bargaining chip — adding that he read the same basic research as Oscar: bionics deteriorate at sub-zero temperatures. Before closing the door he tosses Steve a bottle of oxygen — he doesn't want Austin to upset his schedule by dying too quickly! He leaves an armed guard outside...

Dr Bacon heads for a vantage point overlooking the army camp, just as Oscar receives a teleprinter message revealing that given sufficient power Dr Bacon's weapon can kill. Oscar phones the local power station, and speaks to Johnson, who assures him that that much power could not come through without his knowledge. After hanging up Johnson calls Bacon...

Steve attempts to break out of the freezer. His bionics won't work. He sees a sign: 'Gas Shut Off' by a tap — then remembers the oxygen. He turns off the gas and begins to disconnect pipes running along the wall. He fashions these into a crude 'blow torch' — then switches the gas back on and ignites it with a spark from dangling cables.

Dr Bacon reaches his destination and his men hook into the power supply.

Steve uses the 'blow-torch' to cut through the freezer door hinges. The guard hears something. Steve pushes the door — it falls on the guard. Semi-frozen, Steve is soon stumbling across open land. As he warms up, his strength slowly returns. His sluggish movements transform, soon he is racing across the hill tops inhumanly quickly.

Dr Forbes asks Oscar about something she's spotted shining under distant powerlines. As Oscar returns with binoculars pain strikes. They clasp at their ears, collapsing.

Steve reaches a hill over looking Dr Bacon's van, from where he spies a fenced compound. Dashing to the compound, he detaches a corner post from the fencing, then pulls it, concrete block included, from the ground. Holding this javelin like, he charges across the open hills towards Bacon's weapon.

The driver of the van sees Steve approaching and shouts a warning. Dr Bacon redirects his weapon to kill Steve. As

the pain hits, Steve hurls the pole hundreds of feet and it plunges into the van which erupts in fire...

Oscar helps Dr Forbes up. They look at the plume of smoke rising into the sky. Everything restored to normal, Oscar informs Steve that Johnson has been arrested. Dr Forbes invites Steve on a date, they leave together through Norris...

Credits

Col. Steve Austin Lee Majors
Oscar Goldman Richard Anderson
Dr 'Chris' Forbes Penny Fuller
Mr Barns/Dr Stanley Bacon Don Porter
Paul Cord Paul Carr
Joe Taylor Paul Fix
Gen. Harland Tate Walter Brooke
Major Phillips Morgan Jones
Joe Hollister Colby Chester
Corp. Ed Presby John Elench
Mrs Nelson Virginia Gregg
Harry Johnson Stuart Nesbit
1st Technician Bob Deleagall
Teletype Operator David Valentine
Frank Mike Santiago

Written by Elroy Schwartz
Directed by Jeannot Szwarc
Executive Producer Harve Bennett
Produced by Sam Strangis & Donald R Boyle
Associate Producer

..... Arthur E McLaird
Executive Story Consultant
..... Lionel E Siegel
Music Oliver Nelson
Director of Photography
..... Kenneth J Williams
Art Director William Campbell
Set Decorations Mary Swanson
Assistant Director Ralph Sanago
Unit Manager Herb Willis
Film Editor George Ohanian
Sound Charles King
Titles & Optical Effects
..... Universal Title
Main Title Design Jack Cole
Editorial Supervision
..... Richard Belding
Music Supervision Hal Mooney
Costumes By Burton Miller
Production Associate
..... Arnold Turner

Background

The *Six Million Dollar Man* first appeared in America as part of a monthly

feature: *The ABC Suspense Movie*, premiering on 7 March 1973. Based on Martin Caidin's book *Cyborg*, it introduced us to Colonel Steve Austin, former **Big Valley** star Lee Majors, an astronaut critically injured during a test flight, who was electromechanically reconstructed by Dr Rudy Wells and a team of surgeons. They not only put him back together, giving him atomic powered legs, right arm and left eye, but make him better, stronger, faster. Martin Balsam defined the character of Dr Wells for the pilot movie, but during the series he was played by both Alan Oppenheimer and Martin E Brooks.

After three feature length stories *The Six Million Dollar Man* transformed into a weekly series with hour-long episodes.

Population Zero was the first standard length episode of the show, premiering on 18 January 1974. The opening scenes of this segment closely mimic events in the 1971 Universal movie *The Andromeda Strain*, though were specially shot for the series, despite many obvious similarities — most notably the mechanic sprawled over the engine of a car (the car is even the same colour!). One intriguing point is that the aerial photographs of 'Norris' which Steve Austin looks at are actually pictures from *The Andromeda Strain*.

Steve is shown to be very touchy about his 'bionics' during this story. When questioned by Dr Chris Forbes (Penny Fuller) he becomes distinctly uneasy. This was

not something that lingered long as the series developed.

Nice touches include carefully placed sweat as Steve warms up running across the desert after escaping from the freezer. A large wet patch down the centre of his chest, and around his left armpit — his right, bionic armpit, remains dry! Atmosphere is built up with the subtle use of a human heartbeat on the sound track. It gets slower as he freezes, thumps more quickly again as he thaws out, although as volume doesn't alter.

During the final running sequence a good feeling of speed is obtained by cutting closer and closer in a series of 'jumps'. This technique was later dropped in favour of more sustained shots.

Credited co-producer of SMDM, Sam Strangis went on to become co-executive producer of *War of the Worlds*, with series creator Greg Strangis, his son, for Paramount television (1988-90).

The Six Million Dollar Man, which clocked up a total of 102 episodes, premiered in the UK on 5th September 1974. Along with its spin off series, *The Bionic Woman*, the show was finally cancelled in March 1978. Three bionic movies have since reunited the characters. In the most recent, *Bionic Ever After*, Steve and Jaime Sommers (Lindsay Wagner) finally marry, 20 years after he first proposed to her!

Richard Youlden



Steve Austin, a popular bionic man...



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Credits

Special Agent Fox Mulder David Duchovny
Special Agent Dana Scully Gillian Anderson
Executive Producer/Creator Chris Carter
Supervising Producers Howard Gordon
..... Alex Gansz
Co-Executive Producers James Wong
..... Glen Morgan, R W Goodwin
Line Producer Joseph Patrick Finn
Music Mark Snow
Visual FX Producer Mat Beck
Produced by Ten-Thirteen Productions
in association with 20th Century
Fox Television

B1 Little Green Men

Writers Glen Morgan & James Wong
Director David Nutter
Senator Matheson (Raymond J Berry), Assistant
Director Walter S Skinner (Mitch Pileggi)
Cigarette Smoking Man (William B Davis),
Mulder, age 12 (Marcus Turner), Samantha,
age 8 (Veronica Morley), Jorge (Milo Gomez)
The X-Files have been officially closed
down and Mulder and Scully have been
assigned to different positions. Mulder
gets word of a recent alien sighting in
Puerto Rico that has been possibly
captured on tape and races to investigate.
First US transmission: 16th September 1994

B2 The Host

Writer Chris Carter
Director Daniel Sackheim
Assistant Director Skinner (Mitch Pileggi),
Flukeman (Darin Morgan), Detective Norman
(Freddy Andreucci), Agent Britten (Marc
Bauer)

Mulder is flown to New Jersey to investigate the strange deaths of several men found with unusual bite marks on their bodies. He discovers a genetically mutated creature stalking the city's sewer system.

First US transmission: 23rd September 1994

B3 Blood

Writers Glen Morgan & James Wong
Original story Darin Morgan
Director David Nutter
Ed Funsch (William Sanderson), Harry
McIntyre (Andre Daniels), Sheriff Spencer
(John Cygan), Taber (John Harris), Byers
(Bruce Harwood), Frohike (Tom Braidwood),
Langly (Dean Haglund), Mrs McRoberts
(Ashlyn Gere)
Several mild mannered residents of a
small Virginia suburb suddenly go berserk.
Mulder believes they are receiving
messages to kill in digital displays.
First US transmission: 30th September 1994

B4 Sleepless

Writer Howard Gordon
Director Rob Bowman
Assistant Director Skinner (Mitch Pileggi), Alex
Krycek (Nic Lea), Augustus Cole (Tony Todd),
Mr X (Steven Williams), Sal/Matola (Jonathan
Gries)
Mulder and a new partner are called in
to investigate the unexplained deaths of
two men. He discovers a secret military
experiment conducted in Vietnam in
which soldiers were surgically deprived
of sleep in order to increase ferocity.
First US transmission: 7th October 1994

B5 Duane Barry (Part 1 of 2)

Writer Chris Carter
Director Chris Carter
Duane Barry (Steve Railsback), Dr Haskie
(Frank C Turner), Alex Krycek (Nic Lea), Agent
Kazdin (C C H Pounder)

Mulder encounters a former FBI agent
claiming to be the victim of alien experi-
ments. Mulder has the agent placed in a
psychiatric ward, but the agent believes
the aliens are coming for him and escapes,
with Scully as a hostage.

First US transmission: 14th October 1994

B6 Ascension (Part 2 of 2)

Writer Paul Brown
Director Michael Lango
Duane Barry (Steve Railsback), Alex Krycek
(Nic Lea), Assistant Director Skinner (Mitch
Pileggi) and Mr X (Steven Williams)
Mulder pursues Barry to rescue Scully.
Skinner reopens The X-Files when he dis-
covers an unidentified faction of the FBI
is trying to cover up evidence discovered
by Mulder — Scully is missing.

First US transmission: 21st October 1994

B7 3

Writers Glen Morgan & James Wong
Original Script Chris Ruppenthal
Director David Nutter
Kirsten (Pammy Reeves), Detective Munson
(Tom McBeath), Detective Nettles (Frank
Ferrucci), The Unholy Spirit (Justin Vali),
The Father (Gustavo Moreno) and The Son
(Frank Military)



The Host
Something nasty in the sewers...

episode guide

Mulder flies to Hollywood to investigate a series of vampire-influenced murders. He meets an exotic mysterious beauty to whom he is attracted. She turns out to be the prime suspect in the murders.

First US transmission: 4th November 1994

B8 One Breath

Writers

..... Glen Morgan & James Wong

Director R W Goodwin

Assistant Director Skinner (Mitch Pileggi),

Cigarette Smoking Man (William B Davis),

Mr X (Steven Williams), Margaret Scully (Sherry

Larkin), Melissa Scully (Melinda McGraw),

William Scully (Don Davis)

Scully is found, and is in a coma. Mulder tries to give her a reason to live while confronting the Cigarette Smoking Man about his possible role in her abduction.

First US transmission: 11th November 1994

B9 Firewalker

Writer Howard Gordon

Director David Nutter

Pierce (Tuck Milligan), Vosburg (David Lewis),

Trepkos (Bradley Whitford), Reporter (David

Kaye), Tanaka (Hiro Kanagawa)

An erupting volcano in Oregon is the site of mysterious disappearances. The cause is a new biological species living inside the volcano

First US transmission: 18th November 1994

B10 Red Museum

Writer Chris Carter

Director Win Phelps

Sherril Mazeroski (Steve Eastin), Richard Oden

(Mark Rolston), Beth Kane (Gillian Barber)

Teenagers disappear and reappear hours later with no memory of what happened to them. Tensions run high between the local beef industry and a fundamentalist cult of vegetarians.

First US transmission: 6th December 1994

B11 Excelsius Dei

Writer Paul Brown

Director Stephen Surjik

Gung (Seb Shumoro), Stan (Eric Christmas),

Michelle (Teryl Rothery), Hal (David Fresco)

A nursing home nurse claims she was attacked by supernatural forces. Mulder and Scully discover those forces surround several elderly patients.

First US transmission: 13th December 1994

Marc Shapiro

3 - Does she drink more than just wine...?



Mulder and Scully, back at work on The X-Files



In TV Zone and Starburst...

Km T = TV Zone, TS = TV Zone Special, S = Starburst (at £2.35), SS = Starburst Special (at £3.95)
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FEATURES

Season 1 ▲ (TS16)
Omic Nerve Studios
Monster makers ▲ (SS19)
Season 2 news ▲ (TS16)

FULL-PAGE COLOUR PICTURES

Alien creature (SS19), Alien drink test (S17), Ambassador DeLeon (SS16), Lande and G'Kar (SS15), Blue-faced alien, Delen (SS12), Garibaldi and Sinclair (TS12), Make-up in on alien (SS15), Garibaldi (TS17), Soul Hunter (TS12)

INTERVIEWS

Actor Catherine-Costume designer (TS14), Bruce Boxlermer, Director (TS17), Robin Curtis, Actress Kaika (SS21), Larry O'Toole, Story Editor ▲ (TS16, TS18), Jerry Doyle, Jerry-Actor Garibaldi (TS17), John C. Flesch II (S19), Founders' workshop graphics (S19), Max Furlan (S18), Stephen Furst, Actor Vix (TS19), David Gormel, Writer Benveniste ▲ (TS16), Peter Jurasek, London ▲ (S18), Andreas Katsulas-Actor G'Kar ▲ (TS16), Monster-makers ▲ (SS16), Billy Murray, Actor Lemmer ▲ (S19), Michael O'Hare, Actor Sinclair H (SS20), Season 2 previewed by J. Michael Srecozynski ▲ (SS22), Megan Sheppard, Actor Soul Hunter (S19), J. Michael Srecozynski, Creator ▲ (SS16, TS15), Benveniste/Marc Scott Jones ▲ (S19), Patricia Tallman, Actress Lyta ▲ (S19), Marc Scott Jones, Writer ▲ (S19)



FEATURES

Series preview ▲ (TS12), Season 1 episode guide ▲ (TS1)

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RUTH BOSWELL

Looking to Tomorrow

TIMESLIP and *The Tomorrow People* are two children's series that refuse to go away. All four Timeslip stories have now come out on video, while *The Tomorrow People* has been revived twenty years on. One person who was there at the beginning for both of them is Ruth Boswell.

"I got into tv by becoming a reader for adult scripts at the old ATV in Elstree in Borehamwood," she explains. "Then I was asked inside ATV in the script department. I didn't want to go full-time, so I went two days a week and then I became head of the script department and it snowballed from there."

Timeslipping

It was while Ruth Boswell was at ATV that she heard they were interested in making a children's series. She presented them with her idea for *Timeslip* where two children, Simon and Liz, find a gateway into other pockets of Time.

"I've always been interested in theories of Time," says Ruth. "When I was at school there was a guy called Dunn who produced a theory of Time which has to do with Time being in little boxes."

"What interested me was not the technicalities of Science Fiction, not the gadgetry, but what actually happened when Time stopped being linear. So that the idea of [Liz] meeting her father only ten years older than herself fascinated me."

With the idea firmly established and ATV interested, she brought in writer Bruce Stewart to develop it. "I'm not a writer," she says. "I'm a Producer, and at that time I was a Script Editor, so there was never any question of me writing it."

The two of them worked very closely moulding the first six episodes in discus-



Liz and Simon discover unethical experiments in *Timeslip's The Day of the Clone*

sions that lasted for hours. "You spend a day together and you throw ideas at each other. Everybody just worked together on it until we came up with a storyline that worked," she says.

The stories were obviously fantastic but were always intelligent and had a grounding in science, which came from the show's scientific adviser.

"That was Geoffrey Hoyle who is Fred Hoyle's son," she explains. "Fred Hoyle is a very eminent scientist and I wrote to him and told him what I was doing and he put me in touch with Geoffrey. In fact the two of them were working on a Time theory which did fit in. I can't remember the details, but it was to do with holes in Time and it's through one of these holes that the kids go, you see. So Geoffrey was quite closely involved with it. We came up with the ideas and he found the theories to fit them."

In the first story, Liz and Simon go back to the War years where Liz's father is a young naval officer working close to Britain's undercover radar project. They arrive just as a party of Germans take over the base in an attempt to steal its secrets.

Most of the naval station was filmed in the studio, but a location had to be found for a few outside scenes. The production team searched around Hertfordshire until they found a building which was ideal because it looked as if it had been abandoned for thirty years.

"We found this bunker place which was completely untouched from the Second World War," says Ruth. "It turned out to be the place where they first worked on radar, which was really very strange."

The series was originally going to end with the Germans making an 'honourable' withdrawal and the children returning to their own Time through the barrier. But



Ruth Boswell today

Timeslip
Liz Skinner (Cheryl Burfield)Timeslip
Liz's possible future (Mary Preston)

instead the children find themselves in the Future at the start of a second adventure. This kept on happening as the increasing popularity of *Timeslip* meant they had to keep coming up with new ideas.

"We were asked to do six, so that was fine so we set out on that. Then we were asked to do twelve; then we were asked to do eighteen; then we were asked to do twenty-four, so we had to keep improvising."

It may not have been planned that way, but by the end the four adventures became linked by an overall story arc. The key to everything turns out to be Commander Traynor who was played with strength and growing menace by Denis Quilley.

"He was wonderful," says Ruth Boswell. "We were very lucky to get him. You know he wasn't a very well-known actor at the time, we caught him before he got that far... It worked a treat, it really did."

Frightening Futures

Commander Traynor's work (or, as we discover, the work of his clone) creates two frightening futures. In *The Time of the Ice Box* Simon and Liz find out about horrific human experiments being carried out in an Antarctic research base in 1990; and in *The Year of the Burn-Up* they find Traynor's experiments on the Earth's climate are threatening human existence. Both stories were using another theory of Time to show two different versions of the Future.

"The notion is that there are parallel Time sequences," explains Ruth. "If you cross the road — let us say *different* to the moment you actually did, say you'd done it sixty seconds before — your life would be completely different. The theory that there are lots of worlds running parallel. What was interesting about *Timeslip* was, say you took a certain decision now, what would the Future look like?"

The complex theories of quantum physics were brought home to the kids by confronting their own selves in the future. In *The Time of the Ice Box* Liz is confronted by Beth, a woman who treats her

with contempt; and in *The Year of the Burn-Up* by a different Beth who's given up everything to help a group of misfits living in a collection of mud huts. The Beths are both older versions of Liz which shows how individual choices can affect the Future.

"I've just re-watched the one where Liz meets herself older, the hot jungle one," says Ruth. "There's a sentence in there where Simon says to her 'You've got to be careful because that's who you could turn into' and that is an underlying theme."

"The power is in your own hands if you care to use it," she continues. "What both

Timeslip Jean Skinner (Iris Russell) Traynor (Denis Quilley) and Liz in the ministry field





The Tomorrow People Kenny (Stephen Salmon) and Ginge (Michael Standing) didn't reach Season 2



The Tomorrow People John (Nicholas Young) with the axed Carol (Sammi Winnill)



The Tomorrow People Elizabeth (Elizabeth Adore) replaced the Carol in Season 2

Liz and Simon realize is that they have to make decisions about themselves if they're not going to become like the manifestations of themselves they've seen in the Future capsules. That also fitted in with the story with Traynor which, if I remember rightly, is experimenting with various ways of manipulating the world with cold and heat."

They're very adult worlds that Simon and Liz move through, but *Timeslip* never forgot its central characters were children.

"They're much more restrained kind of children. I think there is an attempt in children's—I mean, I don't watch very much

so I may be talking through my hat—but I get the impression that programme makers of children's programmes are terribly anxious to be 'with it' and up-to-date. I suspect very often they feed children stuff which they might be happier with something a bit more digestible. I don't know, I don't watch it enough, but that's the impression I have.

"And the influence of American television and cartoons and Science Fiction films has made an enormous impact, and the use of computers. I mean it's the whole scientific revolution, the whole electronic revolution of which these

children weren't a part because we're talking about the late Sixties. It's thirty years ago, things have changed dramatically since then."

And yet the adult characters were always as fully developed as the children. Liz's father's torment over his lost memories of 1940 is as strong as Liz's mother's fear when she uses her second sight to sense her daughter is in trouble.

"They were very important because the Skinner parents are integral to the plot," explains Ruth. "And of course there was Denis Quilley. If you've got a drama series you've got to develop the characters properly, it doesn't matter what it is."

Send in the Clones

The whole series was joined together by the final story, *The Day of the Clone*, which tied up the plot lines of the previous three. But it wasn't written by Bruce Stewart.

"Well, Bruce felt he'd written himself out after eighteen episodes. It is an awful lot, so he asked to have another writer [Victor Pemberton] brought in.

"When we came to the last six we were really stuck and then Vic Pemberton had this brilliant idea of the Traynor that we had been seeing in the middle of the series being a clone. That wasn't thought of until the last minute, because we didn't know how to get out of the story!"

Ruth Boswell describes the atmosphere on set as "lovely" and "excellent", but



A later line-up of *Tomorrow People*: Elizabeth (Elizabeth Adore), Mike (Mike Holloway), Stephen (Peter Vaughan-Clarke), John and Tyso (Dean Lawrence) with Tim (voiced by Philip Gilbert)



Timeslip Jean and Frank Skinner (Derek Benfield) try to help their daughter

doesn't remember anyone realising how successful *Timeslip* would be.

"My general experience is if people work on a show that they are certain is going to be successful, the chances are it will flop. I think we just made a piece of television. In terms of what is possible now, the production values, it was made very cheaply, it was all done in the studio, we had a few exteriors, but minimal, much less than you would have now. It was made on a small budget, but I think what counted were the scripts, the characters and the ideas which carry it through."

Homo Superior

The Tomorrow People was virtually her next job, giving Ruth the chance to make the transition from Script Editor to Producer.

"I finished up as head of the script department and that seemed to be a complete dead end so I decided to go into production," says Ruth. "I'd been sitting on the ITV Network committee. We used to meet quarterly and we used to make decisions what to put to the network. Every company would have a representative and would bring to the table what they wanted to make in the coming year. And I got to know Lewis Rudd [now head of Children's programmes at Central TV] on that. I was on it quite a long time and when I said to him I'd been looking for a producer job, he'd been given *The Tomorrow People* and I'd done *Timeslip* so that's how I got in there."

It was a lucky break, but it also meant being thrown in at the deep end.

"Looking back it was a complete nightmare," she laughs. "I didn't have the faintest idea what I was doing! But, you know, after the first series it was all right."

One of her early decisions was to choose a director. Quite understandably she brought in Paul Bernard who had a pedigree in Science Fiction.

"It was quite interesting because I got in a director from *Doctor Who* who made a complete mess of it! Then Roger [Price, the show's creator] had a go at it and he did it very simply. Once we'd established the techniques we just did them. We got used to them in the studio and we just did them. It was much simpler than it looked."

The series anticipated the next stage of evolution where children were becoming a more advanced form of human life. They were able to use telepathic powers, 'jump' instantaneously to anywhere in the world (and in Space), but couldn't kill.

"It's a great idea in the notion that the kids can transport themselves wherever they want to go," says Ruth. "It gave complete freedom for fantasy. Since Jules Verne these ideas have been around and it was a nice way of using ideas like that. It's always a kid's fantasy that there's some magic. It's a magic way of having adventures, instead of the ordinary adventures like those 'fabulous five' — whatever they're called — that dreadful *Emil Blyton* stuff! This was really much more whacky and much more adventurous and interesting."

Roger Price not only thought of the original concept, he wrote all 68 scripts (bar 4) and was very enthusiastic when it came to production meetings.

"Discussions!" says Ruth with a sigh. "I should say there were! I mean it was constant, absolutely constant. There was Roger Price, myself and the rest of the production team and it just went on and on and on."

"He was much more mechanistic than I am," Ruth says of the show's creator. "He was very interested in the gadgetry and the Science Fiction side whereas I was more interested in developing the characters and not letting it get too fantastic. But that's good, you see. That's what a production discussion's about."

Real Science

The Tomorrow People borrowed an idea from *Timeslip* by bringing in its own scientific adviser.

"We had Chris Evans from the National Physical Laboratory. He had a very good input and he was very interested in the series and was very supportive," she remembers. "It was just a question of if some scientific theory fitted with what we were doing or what was happening at the time. I remember he was developing computers for helping diagnosis in doctors' surgeries — it hasn't happened yet, at least not that I know. He was kept by the National Observatory as an experimenter and he used to do all kinds of things and invent programs, so he was a really good person."





Tim Allen, Jeff Kober, and Frank Stallone (left to right) helped to help their dad.

doesn't remember anyone realizing how successful *Timeslip* would be.

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TIM

The *Tomorrow People's* computer, TIM, was the centre-piece of their hide-out, the Lab. It was another part of the fantasy that allowed the child characters to have their own computer more than a decade before personal computers existed.

"That of course was like 2001: A Space Odyssey where Hal the computer becomes the dominant force," says Ruth. "Our TIM, our computer—there is a point I think in one of the stories where he rebels—but he had much less potential for being in charge than Hal did in 2001, but he was the basic same idea. I quite recently read an article about the building of computers and the way they're able to monitor each other. There's a very well-known professor who says it's coming to the point where they're not necessarily going to be controllable. Once they start monitoring each other and learning from experience they've got a memory and able to make decisions. Terrifying."

TIM, however, was never terrifying. He was voiced by Philip Gilbert, who made him a calming father figure who knew everything and was able to advise the youngsters. After two series the actor was allowed to come out from behind his psychedelic semi-spheres and biological tubes to play Timon and Tikno, two cloned representatives of the Galactic King.

"It was not trying to vary the theme," Ruth explains. "One didn't want to keep doing the same thing over and over again."



interview

Ruth comes out confers on the set of The *Tomorrow People*



He was an important character so it was quite a nice thing to do."

Exit Carol and Kenny

The show was very ambitious and it's not surprising they didn't get everything right from first attempt. Major changes were made for the second series. The stories became stronger and there was a shake-up in the cast. The *Tomorrow People's* Carol (Starring Waudin)—"We didn't think she was very good of the way she left"—and Kenny (Stephen Salmons)—"He was completely lost in it."

The second series introduced a new *Tomorrow Person*, student teacher Eliza Bennett, in *The Blue and the Green*. This has become the most remembered and highly regarded adventure of the show's entire seven-year history.

"*The Blue and the Green* was based—I can't remember the source any more—there were enormous battles in Roman times between two gangs," Ruth remembers. "The whole population divided up into the Blue and Green and the most extraordinary fights went on. It was a bit like football supporters, but there was no historical reason why one was blue and one was green. I found this in one of the Roman writers and we used that."

Engaging and intelligent stories like *The Blue and the Green* contrasted with silly adventures like *A Man for Emily*. It was an attempt at comedy which undermined the show's original ideas.

Failed Comedy

"I remember those," says Ruth. "In fact one of the comedy ones we gave a first part to Peter Dawson [Emily's 'man']. That was his first part, we took him totally out of the blue. I don't think the comedy ones worked very well and they were not very well responded to. We tried it once, we didn't do it again."

The series was very successful which is why it lasted so long, but it never became ITV's answer to *Doctor Who*. "We were hoping it would be, but we didn't have the slot. We had a mid-week slot and they had Saturday and you can't really fight that. It had more child appeal than family appeal, it was a children's programme whereas *Doctor Who* was looked on as a family programme."

After four series, Ruth Bowtell decided it was time to move on. She joined the BBC where she stayed for eight years and is now an independent producer. At the time of the interview she had just come back from Ireland where she was making *Road of the Country*, a film starring Albert Finney.

But she still has a soft spot for *Timeslip*, the show she created. "It was immensely popular, that's why we kept being asked to do another six," she reflects. "Now it's on video and goodness knows what, so it's very pleasing. It's just a pity I don't own the copyright."

Janet Killick

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Jane Killick



The future Liz and Simon (David Graham) in *Timeslip's* *The Year of the Boom Up*



the story so far...



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(From Another Planet)
- 3 **Neverending Battle**
- 4 **I'm Looking Through You**
- 5 **Requiem for a Super Hero**
- 6 **I've Got a Crush on You**
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- 9 *The Man of Steel Bars*
- 10 *Pheromons, My Lovely*
- 11 *Honeymoon in Metropolis*
- 12 *All Shook Up*
- 13 *Witness*
- 14 *Illusions of Grandeur*
- 15 *Idea of Metropolis*
- 16 *Foundling*
- 17 *The Rivel*
- 18 *Vetman*
- 19 *Fly Hard*
- 20 *Barbarians at The Planet*
- 21 *The House of Luther*

Season 2 (so far...)

- 1 *Madame Ex*
- 2 *Wall of Sound*
- 3 *The Source*
- 4 *The Prankster*
- 5 *Church of Metropolis*
- 6 *Operation Blackout*
- 7 *The Old Gang of Mine*
- 8 *A Bolt from the Blue*
- 9 *Season's Greedings*
- 10 *Metallo*
- 11 *Chi of Steel*
- 12 *The Eyes Have It*
- 13 *The Phoenix*
- 14 *Top Copy*
- 15 *The Return of the Prankster*
- 16 *Lucky Leon*
- 17 *Resurrection*
- 18 *Tempus Fugitive*

THE NEW ADVENTURES
OF
SUPERMAN



STAR TREK

Recovery
by JM Dillard
Price: £4.50
Publisher: Simon & Schuster
Out: March 6th

AS THE Enterprise's refit nears completion, Kirk, accepting that he will not be commanding her next five year mission, is considering resigning. To appease him, Admiral Nogura offers him a trip to the edges of Federation Space for the trials of the Recovery, a state-of-the-art emergency starship.

At first, Kirk is peeved, the humdrum role of observer hardly promises the excitement that he craves. But the Recovery's designer is exhibiting symptoms of insanity, and soon the Recovery itself becomes a high-tech deathtrap, threatening not only the personnel on board, but the balance of peace in the Galaxy. Can Kirk — and McCoy, trapped on the Recovery — save the day, or will the belligerent Tholians declare galactic war?

Last year, I breathed a sigh of relief that the *Lost Years* trilogy — set between the end of the original series and *Star Trek: The Motion Picture* — had finally limped to an end, never delivering what was initially promised. But this relief was

premature: it turns out that there was a fourth book in the series.

I needn't have worried, though: author Jean Dillard has lived up to her reputation and delivered a first class novel.

Her bold move to ensure that the three heroes never meet is a brilliant idea. Kirk and McCoy's roles are refreshingly reversed, with McCoy as a man of action and Kirk a contemplative strategist, while Spock meditates on Vulcan, preparing for Kohnrath. This adds an intriguing subplot, as Spock reflects on his relationships. Indeed, the self-discovery that all three experience is a revelation to all of us, and sets things up nicely for the film.

Dillard's characterization extends beyond the regulars, with a large but distinctive cast of believable people. The Recovery's designer, the unbalanced Shulman, swings from driven maniac to pathetic scientist with a chilling realism, while the friendship shared between Kirk and the other two Starfleet captains is deep and convincing. There is even a role for the Vulcan Sonak, who met a grisly end in a transporter beam in the first film. But the best aspect of *Recovery* is the inclusion of the Tholians. Their one television appearance left me desperate to learn more about them, and this book does just that.

Although *Recovery* cannot make up for the lacklustre showing of the other *Three Lost Years* books, it stands alone as an excellent and compelling novel.

Craig Hinton

STAR TREK ADVENTURES

Death's Angel
by Kathleen Sky
Price: £4.50
Publisher: Bantam
Out: February 16th

AFTER A disastrous incident involving telepathic spores, Kirk, Spock and the other survivors of the mission begin to suffer odd symptoms involving their dreams. But further investigation must wait: the Romulans are suing for peace, and the Enterprise must ferry a group of diplomats to the Neutral Zone. This straightforward mission soon takes an alarming turn for the worse, however, when two of the ambassadors die mysteriously, before another ambassador claims that he has been visited by the Angel of Death. Is the



Enterprise being haunted by supernatural forces, or is there a more scientific explanation? Kirk and a member of the security forces must discover the truth, before there aren't any ambassadors left to attend the peace conference.

Death's Angel was written back in the early Eighties, and I was initially concerned that it would be as naive and dated as some of the other entries in Titan's reprint series. I couldn't have been more wrong. With only a few minor alterations, *Death's Angel* could hold its own against the majority of Pocket Books's contemporary range.

Although it suffers from the usual obsession with Kirk, Spock and McCoy that plagues these books, it does it with a twist, playing on the character changes that exposure to the spores has brought about. Kirk's inevitable romance with the beautiful but deadly Colonel Schaeffer is refreshing for the candid nature with which he courts her, while Spock's nighttime excursions are eyebrow-raising and would never be allowed nowadays! The majority of the action in the book takes place in nebulae, and Sky takes great delight in showing off McCoy's medical skills. Unfortunately, this also touches upon one of the areas where the book fails: the fairly repellent xenophobia exhibited by McCoy and Kirk. So much for 'new life and new civilizations'. Kirk's attitude borders on the racist in his dealings with the multifarious — and brilliantly described — alien ambassadors, especially his dislike of one who sadly resembles Coent Dracula! I was also disappointed by the explanation of the Angel itself: a

bit too much silly science for my liking, which defused a lot of the tension and undermined the climax.

Overall, however, *Death's Angel* is definitely the best Titan reprint so far. Run off to Ms Sky, and here's to her other book, *Witness*, due out soon.

Craig Hinton

THE NEXT GENERATION

Blaze of Glory
by Simon Hawke
Price: £4.50
Publisher: Simon & Schuster
Out: March 6th

THE K'THALLI Empire has spent the last fifty years evolving a more democratic society after centuries of tyranny. But the old overlords have banded over the reins of power to his unscrupulous son, and the commander of a nearby starbase is concerned that the Empire's loyalty to the Federation is under threat from the Romulans. Calling in the Enterprise to investigate, the commander is also worried about a recent spate of piracy: especially since the pirate vessel appears to be a decommissioned Constitution-class starship with an effective cloaking device, the Glory.

While Picard pursues matters through diplomatic channels, Riker, La Forge and Lieutenant Angela Dorn go undercover, scouring the lawless streets of a K'Thalli port for information about the Glory. But before long, they have all the information they need, when they are press-ganged into joining its crew. The only problem is, Captain Blaze is planning to attack the Enterprise.

After Simon Hawke's disappointing last book, *The Patriot*



Transgression, I was hoping for a return to form with *Blaze of Glory*, and Hawke definitely delivers the goods.

Unlike the last time, characterization is spot-on and consistent. Picard displays his diplomatic skills with both blarney and noli-biting results, and his friendship with starbase commander Gezmore adds a warm human dimension, but the main share of the action goes to would-be peones Riker, La Forge and Dorn. After being "persuaded" to join Captain *Blaze* and the *Glory* by the sinister Kazon, their strategy for escape reminded me of Kirk and the others' attempts to leave the alienate *Enterprise* in *Mirror, Mirror*. And when they are forced to take part in a prison smack against the *Enterprise*, their unenviable position provides a great opportunity for tension.

The plot is simple, but Hawke embellishes it with plentiful events and turns and carloads of risk and colourful description, with none of the gaping plot-holes that marred *The Pattern Transgression*. It fairly gallops along at a breathless pace, allowing Hawke to demonstrate how to keep an audience riveted. My only gripe is the book's theme: last year saw far too many Time travel/parallel universe stories, and *Blaze of Glory* is now the second prize novel to come along. It just lags that isn't the start of another trend... All in all, however, Mr Hawke has delivered a real page-turner, even if it is about another cloaked pirate ship.

Craig Hinton

Doctor Who

The Missing Adventures System Shock
by Justin Richards
Pbnc: £4.99
Publisher: Virgin Books
Out: May 20th

LONDON, England, 1998 is, unsurprisingly, very like that of 1995 — except that it is the scene of yet another alien invasion attempt, similar to all those we had in the 1970s. This time the aliens are cyborg reptiles masquerading as human beings running a state-of-the-art computer house called F which is in total control of the new superhighway which has been developed from Internet. For those who can remember the *Doomwatch* episode *The Plastic*



Eaters just substitute the silicon chip for the plastic and you have a good understanding of the scenario.

The Fourth Doctor and Sarah Jane get pulled into the story by being in a London pub at the same time as a desperate hunt is being made by P personnel to recover a stolen CD-ROM. In the confusion the thief slips the CD into the Doctor's pocket before running out into the night and meeting a grisly end. Naturally, the Doctor's curiosity is piqued and his investigations get him involved with MIS. And, by a strange coincidence, the Assistant Chief of Staff at MIS is Harry Sullivan!

There are really only two locations for this story: F-head office in London and Hubway, a country house in Wiltshire containing the main computer link for the new superhighway, which is just about to go on-line. Although the Doctor has the vital CD, like any computer disk it has its back-up copies and so it is a race between the Doctor working out why its contents justify murder and the aliens getting their copy into the system.

The trouble is, very little else happens. The people attending the opening ceremony at Hubway are taken hostage, while the Doctor is locked away in an attic room analysing his CD and discovering its awesome contents. Much time is spent getting Sarah Jane infiltrated into F (a pointless exercise since the aliens immediately recognize her) and introducing people who really have nothing to do with the plot.

I tried very, very hard to like this story, but even after mulling it over for a couple of days it

remained rather dull and my puzzlement that aliens could have a) a spaceship in geostationary orbit and b) a space shuttle parked in clearing in an English wood without being detected was not alleviated. Also, when the shuttle lands on the Hubway roof the security staff think it's a thunderstorm and don't investigate. I would have thought, at the very least, that they'd have had a video camera on the roof and have glanced at the monitors from time to time to make sure that no one was trying to sabotage a high-tech establishment. But maybe Group 4 are still around in 1998!

On the positive side, Richards makes a very astute observation on the procedures which operate within large companies in the Nineties. The aliens are very punctilious creatures, not to mention pedantic and addicted to proving everything with charts, tables and slide shows. Anyone who has been asked to attend a course designed to educate you in what you already know will instantly empathize with this.

There is a twist at the end of this story that I really quite liked but I can't say the end justifies the means.

Deanne Holding

Doctor Who

The New Adventures Human Nature
by Paul Cornell
Pbnc: £4.99
Publisher: Virgin Books
Out: May 20th

PAUL CORNELL is arguably one of the two or three best writers contributing to the *New Adventures* series, and it's always an

interesting experience to open a new novel by him. *Human Nature* is no exception, taking a typically bold approach to the central problem of conceiving a Doctor Who story which is in some way faithful to the spirit of the original TV series, yet using all the advantages and opportunities of the extended space of the print medium and the 'adult' parameters allowed editorially.

I find myself having to be very careful about revealing details of the plot of this book, as despite the fact that the central theme, relating to the Doctor's character and a change it goes through, is revealed fairly early on, I'm conscious that it is such a dramatic turn of events that to discuss it at any length or do more than hint at its nature would spoil the surprise for many people. Suffice to say that it gives Cornell opportunities to go deep into the motivations that drive the Doctor, stripping away layers of his personality, until he has to confront a menace without many of the fantasy elements which generations of TV writers and editors added to make their lives easier.

The villains of the piece are a group of aliens called *Absentees*, and unusually they are a family group, with rather unusual methods of reproduction, not to mention peculiar names (which it is never explained how they came by, sadly). They are trying to track down the Doctor, in the hope of harnessing his abilities as a Time Lord into their reproductive cycle — and again nicely, their underlying motive is to relieve their boredom! The main setting is the familiar one of rural England, this time in summer of 1914, but within this lies one of the novel's main weaknesses.

Despite some research obviously having been undertaken, we never get a very convincing portrayal of this era, with too much awkwardness and anachronisms, too much self-consciously 'right-on' material — and horror of horrors, he misquotes the wording on the front panel of the TARDIS... As with all Cornell's stories, I felt there was a heartfelt, personal element to the events depicted — if this is not the case, it is clear evidence that his imagination is even more prodigious than it already appears.

Bernice's diary entries make another welcome appearance in the book, which passages



always provide a welcome variation in the style of presentation of different viewpoints. And finally, there is a new companion introduced — the first of several coming up of course. I can't say this is in any way a perfect *New Adventure*, if such a thing can ever exist in what is after all such a bastardised format, but in contrast to some recent books in the series, this was very nearly 'irresistible'...

Andrew Martin

THE TOMORROW PEOPLE

The Culex Experiment
by Nigel Robinson
Price: £3.99
Publisher: Bodree

IT'S TAKEN some time, but finally a publisher has latched onto the idea of novelizing the latest generation of *Tomorrow People* adventures. So far only the first three stories are available, spread over two books. No sign in the schedules yet of *The Ramones Connection* or *The Living Stones*, but if sales are good the outlook is promising.

That's not to say that Bodree have got the right angle on the series. These books are aimed fairly and squarely at a young teenage audience, and so the legion of *Tomorrow People* fans who left school long ago — myself included — will feel somewhat alienated by a book that writes down to its readership.

Nigel Robinson does a workmanlike job of compressing ten episodes (the first, untitled, adventure plus *The Culex Experiment*) into 150 pages, but the lack of detail exposes the TV scripts for what they are — aimless run-arounds which were dressed up with jazy effects and

high production values. The two stories also make uncomfortable bed-fellows, both are geared towards introducing new *Tomorrow People*, one of which disappears halfway through the book, to be replaced by a similar character.

One might have hoped that the author would seize the opportunity to tie up the new series with the Seventies era of *The Tomorrow People*. However, apart from an in-joke of two policemen named Young and Holloway (the surnames of two actors from the original series), the days of jouning, TIM and the Galactic Tring remain forgotten.

A saga of teenagers running around, teleporting and opposing cartoon villains who want nothing more than to rule the world, *The Culex Experiment* is a rather aimless and clichéd read — something like *The Forever Five* on ecstasy. Perhaps the production team recognized these downfalls to some extent, as scripts for the third season improved dramatically. Now *The Ramones Connection* and *The Living Stones*, hopefully in separate books, really would make a worthwhile read...

Richard Howdsworth

DOCTOR WHO

The Stones of Blood
Price: £10.99
BBC Video
Out May 1st

THE 100th Doctor Who story proved immensely popular when it was first broadcast back in 1978, and was voted the best of the season by the Doctor Who Appreciation Society. Yet despite some rather eye-catching magic dazle and a fairly amusing script by new-comer David Fisher, a hasn't really stood the test of time. This could be attributed to the fact that the narrative doesn't really know what track to follow: initially it's a monsters-in-overland-England-Horror-story, but halfway through we're suddenly in hyperspace, and it's LA Law for the duration.

The Doctor is delighted when the locator detects that the third segment of the Key to Time is on Earth; a chance to show off his favourite planet to Romana. The TARDIS lands in the English countryside, and the pair stumble across an ancient stone circle called The Nine Travellers, which is being surveyed by Professor



Ramford and Vivien Fay.

The Doctor's curiosity is aroused by the fact that there are more than nine stones, but when he seeks answers from Mr DePines, leader of the British Institute of Druidic Studies, he finds himself an unwilling volunteer for the sacrificial altar. Meanwhile the Cailleach, an ancient Celtic goddess, and her silicon-based alien servants attempt to conceal their secret — the answer to which lies in a prison ship lost in hyperspace...

There's not much originality in *The Stones of Blood*, and while some high production values and state of the art visual effects help maintain the viewer's interest, the whole thing does fall a little flat. David Fisher is somewhat economical with his characters: Miss Fay and Professor Ramford are reasonably developed, and played with gusto by Susan Engel and Beatrice Lehmann, but everybody else is there to be killed off before the plot switches to hyperspace with a quick wave of the Cailleach's wand.

Seemingly no more than illuminated blocks of polystyrene pulled around on castors (and you thought the Daleks were easy to run away from!), the Ogi fail to be convincing as the sequestered monsters-of-the-week, and possess about as much character as... well, a lump of rock, really.

Perhaps most of all, *The Stones of Blood* may be remembered as the story in which KY almost bites the dust, smashed to pieces by one of the rocks-on-castors. As the metal man announces its terrible prognosis, 'Advice cannibalization of re-usable

parts', one can almost hear the chorus of Doctor Who fans throughout the country crying out, 'Do it!'

David Richardson

DOCTOR WHO

The Androids of Tara
Price: £10.99
BBC Video
Out May 1st

THE TARDIS materialises in woodlands on the planet Tara, and Romana heads off after the fourth segment of the Key to Time while the Doctor does a bit of fishing. The Time Lady finds the segment almost immediately, but a native beast menaces her — until the estate's owner, Count Grendel, comes to the rescue.

Grendel takes Romana to his castle, attended by her similarity to the Princess Stella, who he holds captive in the dungeons, intending to force her hand in marriage.

Meanwhile, the Doctor's services are sought by Prince Reynart, who will shortly assume the Taran crown. Reynart fears that Grendel will attempt to kill him to obtain the throne, and asks the Time Lord to repair his android duplicate. And when Reynart is captured by the ambitious Count, the Doctor intends to use the facsimile to attend the coronation...

The Androids of Tara is a colourful and unassuming little romp that might have made an endearing interlude as a two-parter, but at four episodes outstays its welcome. Obviously cribbed from *The Prisoner of Zenda*, it even feels like one of those stodgy serials that the BBC broadcasts on a Sunday after-



noon, and aside from some electronic rapiers and android technology, this is for all intents and purposes a historical piece. Which begs the question: if the Tarans have the technology to build androids, why is their society so primitive?

Michael Hayes's direction adds some sparkle to a rather lackluster script, and the production looks distinctively glossy throughout — with the exception of the Taran beast, which would even disgrace a *Blue Peter* Design a Monster competition. The location filming at Leeds castle is well shot and looks exotic enough, and when complemented by some sharply conceived set and costume designs this creates a tangible sense of alien culture.

Of the supporting cast, Peter Jeffrey remains most memorable, and is obviously having a whale of a time as the scheming Grendel. The Prince and his lot are somewhat dull in comparison, but special note should go to Lois Maxwell, who makes the most of her limited role as the spurned Lania.

A self-indulgent tale of *doppelgänger* and double *doppelgänger*, *The Androids of Tara* is competent, watchable television. But, at the end of the day, it just doesn't feel like *Doctor Who*.

David Richardson



deal with is the idea that she may indeed be one of them. Ultimately, she must acknowledge, however, that not all Cardassians can be tarred with the same brush.

At first glance *The Abandoned* is reminiscent of *I, Borg*, *Star Trek: The Next Generation*'s fifth season episode. Instead of finding a young Borg, the crew of *Deep Space Nine* must deal with a young member of the Jem'Hadar. The episode fills in vast amounts of background detail concerning these fearsome warriors and the Dominion in general. Rene Auberjonois gives another excellent performance when Odo determines to try and steer this young soldier away from such a violent disposition. The storyline is absorbing but the disavowment is rather weak and defeatist. The story of this young Jem'Hadar warrior seems unfinished and it would be much appreciated if the writers were to return to this character later in the season, so that we may learn about his fate. The cleverness of this episode is that it shows how truly dangerous this race of beings is. We are left in no doubt that they cannot be reasoned with on any level. All they will do is attack, on sight, anyone who is not part of the Dominion!

Also worthy of note is this episode's sub-plot in which Sisko takes a dislike to Jake's new girlfriend, only to discover she can give the station Commander a fresh perspective with which to view his son.

Civil Defence opens Volume 27, and this episode is as close to 'gang bo' adventure as *Deep Space Nine* gets. Whilst working in the ore processors, O'Brien

and Jake accidentally set off an old Cardassian booby trap. The repercussions of this spread throughout the station and eventually endanger everyone. Fans of techno-horror will love this episode since, as the various characters try to explain the working of the station to one another, the babble flows and flows. At least the lines are delivered confidently and convincingly, even if the plot tends to leave the viewer behind.

Deep Space Nine's two Cardassian guest stars make appearances here. Garak and Gul Dukat both come across well and there is a real sense of animosity between the two. One great scene is when Garak's brutally blunt observations embarrass both Dukat and Kira in one fell swoop. He accuses both of being attracted to the other, leaving blustering denial and red faces in his wake. Perhaps something the writers will pick up on later in the season?

In many ways *Meridian* is a good old fashioned love story. Exploring the Gamma Quadrant with the Defiant, Sisko and his crew discover a world which suddenly 'blinks' into existence directly in front of them. The planet Meridian periodically undergoes dimensional shifts, existing in this Universe for a brief period of days before jumping back to a place in which everything is non-corporeal. Dax dies and falls in love with one of the members of this community.

The direction is handled by Jonathan Frakes (*Star Trek: The Next Generation*'s Will Riker). His use of camera angles ensure interesting shots and the image of the courting couple's reflection in the lake is pure romantic

fantasy! Terry Farrell's performance brings alive the mischief in Jadzia Dax and the audience really feel that they looking at her in her private moments, where her professional guard is not up. Unfortunately, the promise of the story and the details of the world have not been as carefully thought through. As a result, a number of plot holes are obvious.

Running concurrently with this story of romance is one of pure lust. Quark deals with a customer who has a major-league crush on Major Kira. With the light of advance in his eyes, Quark agrees to program the holosuite so that it will allow his customer to spend a night of wild passion with the fiery Bajoran. Big mistake.

Stuart Clark

THE X-FILES

Two Volumes
Price: £10.99
Fox Video
Out: May 2nd

FOX (how ironic!) Video have struck gold. With *The X-Files* regularly proving one of television's most popular imports (ratings often exceeding a ridiculous seven million), these two releases (comprising the first four episodes from season one) are guaranteed to top the video charts, and will more than satisfy those fans who joined the series late.

The Pilot defines the template for the series, and finds a sceptical FBI Agent Dana Scully assigned to assist Special Agent Mulder on the X-Files. A young woman has been found dead in an Oregon wood, and an examination of the corpse

DEEP SPACE NINE

Volumes 26 & 27
Price: £10.99
CIC Video
Out: Now

THE FIRST episode on Volume 25, *Second Skin*, is arguably the best episode of *Deep Space Nine*'s third season so far. It is an excellent character exploration of Kira in which she is kidnapped by Cardassians, surgically altered to look like a Cardassian and is then told that she is a Cardassian operative, sent to Bajor many years before as a spy.

Despite the bizarre nature of the plot, this episode is utterly convincing. At one point the evidence looks so daunting that Kira begins to crack and so the audience begins to believe that, perhaps, she really is a Cardassian.

Nana Visitor's performance is flawless, and we finally see that Kira is not the immovable person she would have us believe. Her hatred for Cardassians is so great, the one thing she cannot



The X-Files mysteries continue...

reveals two marks at the base of her back. Mulder believes that this latest case is a series of such deaths in the work of aliens who are abducting teenagers for experimentation, but it appears his investigation is being hindered by his own people within the FBI.

Inspired by actual documented cases, this first episode is a captivating and atmospheric mystery, by turns grim and shocking in tone. David Duchovny and Gillian Anderson establish their rapport immediately, and as a series pilot — which by definition is an experimental venture — this is surprisingly successful. The final scene, in which Scully's only proof is filed away in a vast chamber containing other such evidence of alien existence, is a potent image that flags to the audience that the truth is indeed out there...

Deep Throat finds Mulder and Scully heading to Idaho, where two test pilots have developed unusual skin blemishes and display irrational behaviour. The sightings of UFOs near the Ellens test base lead Mulder to suspect that the military have used alien technology to build new aircraft. Ignoring the warnings of an enigmatic stranger known as Deep Throat, Mulder finds himself involved in a case he will never remember...

Packed with intrigue and government cover-ups, Deep Throat is *The X-Files* at its most clandestine and mysterious. As ever, subtlety is the name of the game here, low-key performances, discrete lighting, and minimal effects all combine to add to the realism of the piece. The only glaring error is Gillian Anderson's double, who is used in car shots, and looks absolutely nothing like the actress. That deserves to be an X-File in itself...

Squeeze, which introduces the genetic mutant Eugene Tooms, marks as the favourite episode of many X-Files fans. Tom Cullen, an old friend of Scully's, seeks her help in solving three serial killings. All the victims were in locked rooms to which there is no forced entry, and all had their lives ripped out. Mulder links the crimes to murders committed in the 1930s and 1940s, and an elongated fingerprint identifies that they were all perpetrated by the same person. Their investigation lead to the capture of Eugene Tooms — a man that no prison cell can hold.

There's no blatant violence in *Squeeze*, just a steady build up of tension, but even so television does not come much more unerving than this. Doug Hutchinson is superb as Tooms, his baby-faced features and piercing eyes complementing a vacant expression, and as serial killers go this one could easily give Hannibal Lecter a run for his money.

Mulder pursues a case with a personal significance in *Cowbird*, in which he investigates the disappearance of Ruby Moens, who vanished during a camping holiday at Lake Okobogee in Iowa. Her mother Darlene claims the girl was taken by aliens, and her brother Kevin has since been acting strangely — watching state on the television screen, and writing out binary codes. When these codes are translated as defence satellite transmissions, Mulder and Scully realise the boy is a conduit to the aliens — and the trail leads back to Lake Okobogee, in the hope that the aliens will return.

An effective continuation of the abduction storyline, *Cowbird* is a bleak, emotional tale made so convincingly that even the most hardened sceptics of UFO sighting will be captivated. It also succeeds as an insight into the often aloof Mulder: examining his obsession with his personal quest for his lost sister, and the final scenes — as he sits alone in a deserted church — are genuinely poignant.

While most Sci-Fi series have required time to establish themselves, *The X-Files* proves its credentials immediately. File these videos under 'Purchase. Essential!'

Richard Houldsworth

SPACE: 1999

Volume 20
Price: £10.99
ITC Video
Out Now

IT'S BEEN an interminable wait for ITC's final volume of *Space: 1999* (the last release was way back in July 1994), but finally fans can complete their collection.

In *The Incessant Syndrome*, an Alpha survey team is exploring an Earth-like planet which would appear to be an ideal new home. That is until Tony Verdeschi and Joe Laing come across an alien creature which drives them both insane. Then the planet becomes



"an ecological disaster": food and water become poisonous, and metals corrode, making the Eagles inoperative. The survey team is stranded, and the Moon will soon be moving out of range...

An odd combination of *Star Trek's* *Is There an Evil in Every Beauty* and *Doomwatch's* *The Plastic Eaters*, *The Incessant Syndrome*, besides having a completely irrelevant title, is an unusually tired affair from *Space: 1999's* veteran scripter Johnny Byrne. It's also unbearably cheap and cheerful, with a studio forest set that cannot compensate for some much-needed location filming. Nevertheless, the special effects hold up well after twenty years, and for once Helms and Maya get a shot at doing the boys' stuff by embarking on a daring rescue mission. But even that's not enough to breathe some much-needed life into an episode that does little more than tread water.

Maya's up for unswillingly donating a vital organ in *The Dorcova*. A Dorcon spacecraft arrives near Alpha, and the aliens demand that Maya be handed over, so that her brain stem can be transplanted into their leader, making him immortal. The process will leave the Psychon a vegetable, but if Koenig refuses, Alpha will be destroyed. When Maya is kidnapped, Koenig follows her to the spaceship, and finds an ally in the most unexpected place.

This final episode of *Space: 1999* rattles along at a fair pace, with plenty of explosions, stunts and special effects to keep viewers from hitting their remote controls. The guest cast is also appealing: Patrick Troughton is superb as the alien Dorcon

leader, a role very different from his stint as the second Doctor Who, while Gerry Sundquist is wonderfully Machiavellian as Mikh, providing a refreshing turn that's as camp as knickers.

Ultimately, though, this is Catherine Schell's episode in which she gives her best ever performance in the series, as Maya pleads to be killed by her friends, rather than be taken by the aliens.

Johnny Byrne's script is entertaining enough, although a bit heavy on hyperbole.

("They're the most powerful race in the Galaxy"), but as a conclusion to a two-year space saga one might have hoped for something a little more substantial.

Matthew Coske

THE SAINT

Two Episodes
Price: £10.99
ITC
Out Now

LONG BEFORE his James Bond days, when the passing of time and Roger Moore set in, Roger Moore secured his place in the annals of cult tv as Simon Templar, the debonair and dashing freelance degenerate in *The Saint*.

Whilst visiting Cannes, Templar is implicated for diamond smuggling and subsequently becomes a murder suspect in *The Better Mousetrap*, a routine adventure with a nice twist in the tale. The ever-watchable Moore, Britain's precursor to Dean Cain, is as equally at ease romancing the ladies as fighting the ingeniously, although guest star Ronnie Barker steals the show as an inept French detective.



straight out of the Clouseau School of Policing.

In a strange twist of fate, Ronnie Barker's comedy partner Ronnie Corbett makes a cameo appearance in *The King of the Beggars*, wherein Templar goes undercover as a blind tramp to end a nasty protection racket which exploits the poor and weak of Italy. Despite the fact that his disguise is less convincing than William Shatner's hairstyle, The Saint soon becomes a bona fide member of the Beggar's Protection Association and vows to learn the identity of its secret leader.

Veteran British actor and legendary hellraiser Oliver Reed is suitably effective as the association's lead operative and Joe Cellini is a delight as Marco, Templar's reluctant side-kick. While the lack of supporting characters doesn't make it difficult to guess the top-secret identity of King of the Beggars, the episode remains an enjoyable 49 minutes of nonsense.

Overall, a mildly entertaining stroll down memory lane. ITC should team Roger Moore with Ralph Fiennes for a big screen outing immediately.

David Basson

MYTH MAKERS 32

Peter Purves
Price: £16.99
Reeltime Picture
Out April

DESPITE appearing in 47 episodes of *Doctor Who* during the mid-1960s, Peter Purves has remained one of the show's most elusive stars, rarely giving interviews and usually declining invitations to appear at conventions. Now, at

last, he talks to Myth Makers, in what transpires to be a remarkably frank and amusing interview that takes place at his country house.

A television veteran, Purves makes a very relaxed and fascinating subject, chatting openly about his career and aspirations. His memory of the *Doctor Who* days is somewhat hazy at times — director Keith Barnfather might have been wise to have him down with a bundle of VHSs before rolling the camera — but nevertheless there are some interesting anecdotes on offer.

Purves discusses working with the Daleks ('naïf' is his forthright opinion), recalls the Christmas episode of *The Daleks' Masterplan*, reveals his love of the costume dramas, laughs about the cause of *The Celestial Toy-maker's* Telegoic Game, and comments upon William Hartnell's skills as an actor.

The remainder of the release concentrates on Purves's term as a *Blue Peter* presenter (again, he tells some engrossing and candid stories — particularly of the backstage rows!), his current work for his own company, and a rather self-indulgent section which explores in detail how he renovated his house. Using sticky-backed plastic and washing up liquid bottles, no doubt.

As usual, there are no clips from *Doctor Who* because of copyright clearances, but some rare stills from non-BBC sources help compensate for this. Nicholas Briggs does a fine job as presenter, but remains out of vision for too long, and his disembodied voice asking questions, married with some very static camera shots make it all too easy for one to flick through a magazine instead of paying full attention.

Nevertheless, this is an extremely enjoyable chat with a very likeable television personality, and is easily worth an hour of anyone's time.

Matthew Cooke

THE AVENGERS

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Out Now

False Witness is a run-of-the-mill story of mind-altering drugs which plods along quite stately, thank you very much, but isn't enlivened either by Mother's latest office on the



top of a double-decker bus, or Tara's curvaceous outline being caressed in a monster pat of best butter. Much better is Terry Nation's wildly tongue-in-cheek *Legacy of Death*, a tale of daggers, death by featherdusters, and a line of wonderfully politically incorrect stereotypes from 'Ah so' Chinamen to nasty Teutonic bulldozers who have ways of making you talk. Entertaining

enough, but hardly prime *Avengers*, and despite the technicolour excesses of Tara's wardrobe, pale in comparison to the Miss Peel set.

This features two of the best and most fondly remembered *Avengers* stories ever. *The Minister of Surreal Greys* was one of the show's few wags at more or less straight Science Fiction, and features a giant Quaker-style plant from Outer Space, which, as well as being a better hypnotist than Paul McKenna, has a cute little predilection for human flesh. At times creepy in its monochromatic extreme, it's paired with the colour *Something Nasty in the Nursery*, which achieves what *The Avengers* always did best — taking the apparently normal, in this case during British summers, and fond childhood memories of nursery days, and turning them into something very deadly and abnormal indeed. This particular adventure also seems to feature a host of actors who would star in practically every Brit comedy of the Seventies — as well as Patrick Newell in a pre-Mother role.

Nigel Robinson

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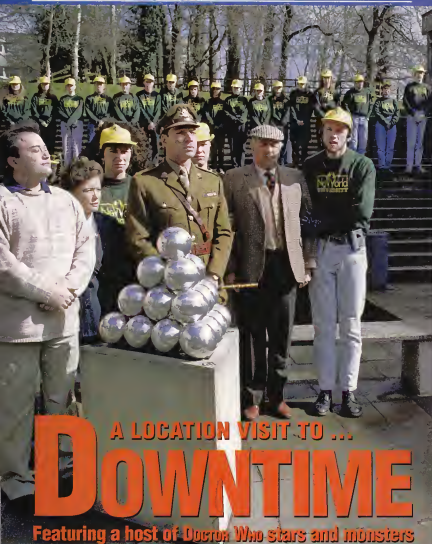




A LOCATION VISIT TO ...

DOWNTIME

Featuring a host of Doctor Who stars and monsters



A LOCATION VISIT TO ... DOWNTIME

Featuring a host of Doctor Who stars and monsters



Confrontation time for the Brigadier as he meets Travers, though whom The Intelligence is working



Nicholas Courtney, Christopher Barry and Mark Platt (right) discuss a scene while on location

On Saturday 18th March 1996 a group of people assembled at the headquarters of Realtime Pictures in Waterloo, London. Many of those present had one thing in common with each other, they had all, in one way or another, been involved in the production of *Doctor Who*.

Familiar Faces

Although *Doctor Who* is, at least temporarily, no longer with us, the occasion of this particular gathering was to begin work on a new production, co-produced by Keith Barnfather, that would capture the spirit and tap into the mythos of the much-loved series. As the cast sat down for the read through of the script for *Downtime*, an observer would be forgiven for thinking that it was indeed *Doctor Who*, for the producers' credentials could hardly be more authentic. The director is Christopher Barry who has over thirty years experience of working in television. Among his long list of directorial credits are many *Doctor Who*s including the very first Dalek story in 1963. Christopher is delighted to be back working on a *Who* related production and describes Marc Platt's script as "first rate".

Platt himself has also worked on *Who* but although a life-long fan of the programme his professional involvement came at what we now know to be the eleventh hour. Platt's controversial three part



BBC effects man Mike Tucker repairs an expensive device for an action-packed attack scene



Nicholas Courtney (left) and Elizabeth Sladen (right) discuss a scene by a new face for *Downtime*

story, *Ghost Light*, was in fact the last *Doctor Who* to have been produced to date. Of the cast, not only have the majority appeared in *Doctor Who* but most of them are recreating their original *Who* characters for *Downtime*. Nicholas Courtney is back as Brigadier Lethbridge-Stewart along with UNIT. Elizabeth Sladen returns as journalist Sarah Jane Smith. Deborah Watling is once again one-time companion from the Sixties Victoria Waterfield, and her father, Jack Watling, reprises his role of Professor Travers who appeared in the Sixties *Who* stories, *The Abominable Snowmen* and *The Web of Fear*. Leading up the supporting cast are John Leeson, the one-time voice of robot dog K9 and Geoffrey Beevers who was heavily disguised as the crippled Master in *The Keeper of Traken* and is also married to Caroline John who played companion Liz Shaw in Jon Pertwee's *Doctor*.

The final touch of genuine *Who* comes from behind the camera where all those berge and flashes essential to any *Doctor Who* are provided by the BBC's own Visual Effects department.

Monstrous Appearance

The clue to the adversaries who will oppose these familiar friends of the Doctor lies with Jack Watling's character and the *Doctor Who* adventures he previously appeared in. *Doctor Who* fans will know that both *The Abominable Snowmen* and



Nicholas Courtney acts out a scene off over a mechanical which could turn him into a yak...



Confrontation time for the Brigadier as he again meets Trowers, through whom *The Intelligence* is working



Nicholas Courtney, Christopher Barry and Mark Platt (right) discuss a scene while on location



Nicholas Courtney (left) and Elisabeth Sladen (right) in *Jewels* by a new face for *Downtime*

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BBC effects man Mike Tucker prepares an explosive device for an action-packed *Anti-Attack* scene

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Nicholas Courtney acts his *Brigadier* off over a metal ball which could turn him into a 'flea'



Nicholas Courtney as the Brigadier and Debbie Watling as a young girl on location in central London



Three 'furry' characters from 'The Web of Fear'



Director and cast of Doctor Who. Debbie Watling is sitting in the front row

The Web of Fear pitted Professor Travers along with the Doctor and his companions against the Yeti, who were in fact far covered robots controlled by an alien intelligence. Yes, the Yeti are back in *Downtime* manipulated by the intelligence in yet another bid to take over the Earth.

Following the read-through of the script, director Christopher Barry took some of the cast for a small amount of filming in a London street where a dream sequence was acted out. A few days later, the entire cast and crew travelled to the University of East Anglia just outside Norwich which would serve as the main location for the production. It was here that TV Zone caught up with them and managed to snatch a few moments with some of those involved, in between takes.

Travers

Jack Watling, who has enjoyed a long career filled with a whole wealth of television, film and stage parts removes his false beard and explains how it feels re-creating Professor Travers.

"It's quite weird really," he says, "because it's been twenty-seven years. *Doctor Who* enthusiasts tell me I did so and so and I say 'Did I?' because I really can't remember. Then people say you don't look any different than you were twenty-seven years ago and I say 'But then I was playing a character part, and now it's not'."

"I've seen the old videos and I think they stand up pretty well though some of the effects are pretty simplistic. I think this is going to be great. Doing a *Doctor Who* without a Doctor is going to be very interesting, the boys are doing a great job. It's fun playing with Debbie again of course because we don't of-

ten get a chance to act together and so rather fun. We have played together in the past and we like it. It's goggle time usually."

Writing

Having always wanted to write for *Doctor Who*, Marc Platt was disappointed to find that he had literally come in on the tail end of the series and was not likely to get another opportunity to write for the characters he loved. Naturally, he was delighted to be invited to write *Downtime*.

"Keith Barnfather rang me up and said 'Do you want to write something?' Keith wanted to do some drama for once and so I said, 'Yes, all right'. He said he wanted a story about the Brigadier and it went on from there. I wanted to do a Yeti story so it started out as a Brigadier and Yeti story. It's very different now from the way it started off. Everything has been added and has expanded the story out further. Victoria and Travers arrived as we knew what was available — as things became available, so we put them in. Elisabeth Sladen was added in very late in the day. There was a part in there that Christopher [Barry] liked that was a reporter who was a UNIT agent as well. He said, 'Oh, this is Liz Sladen's role, I can see her doing that' but I never even dreamt that we could get her. He gave her a ring and that was that, so I was absolutely overjoyed and delighted by that. As a consequence of her involvement it has become quite a large part and is certainly much bigger than it was originally."

Victoria

Deborah Watling is delighted to return to the role of Victoria Waterfield who she

first played twenty-seven years ago in *Doctor Who*.

"I think it's brilliant. I love it. It's very flattering as well, that they want you back. When I did it originally it was just another job. I thought, oh good, a series, that'll keep me in work for a year. And I left and you forget about it really and you move on to something else. The enthusiasm and interest in it now is extraordinary and I think it's marvellous. All the wonderful people who've worked on it — marvellous directors, actors, props and crew, everybody. It's like a sort of tribute really isn't it?"

The Doctor and the TARDIS may not be appearing, but *Downtime* certainly appears to be *Doctor Who* in all but name.

John Ainsworth

Key to Time

The BBC this year are releasing all of the Tom Baker *Key to Time* season. It consists of six stories where the Doctor has to collect together a segment of this powerful device to rectify chaotic influences that are affecting the universe.

The first two are already out. *The Stones of Blood* and *Androids of Tara* are due out on 1st May priced £11.99. TV Zone has five of each of these two tapes for you to win. All you need to do is write on a postcard the name of the Doctor's companion in these stories and say what was particularly special about her.

The first correct two entries from our Jerry's competition box will win one of the tapes.

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TV Zone Letters

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Bravo!

Lee Mendham

Chatham, Kent

What's the big deal about UK Gold showing the (slightly damaged) 625-line version of *Doctor Who: The Sea Devils* episode 5? Even if the picture quality is better than the 525-line version initially, it's almost certain to be offset by UK Gold's grossly transmission quality. Nine out of ten programmes on UK Gold suffer from excessive picture grain and tinny sound (a notable exception is *The Bill* which for some reason always has pristine pictures). The grain is often so bad it's like watching through a layer of grease. It's not a new fault, it's been present from day one, and I've yet to receive a satisfactory explanation for it.

If that were the only thing wrong with UK Gold it would be bad enough, but there's also the question of programme cuts, arbitrary commercial placement and endless repeats... to paraphrase Meat Loaf, UK Gold Is A Lemon And I Want My Subscription Money Back!

On a happier note, I was pleased to see the announcement (on page 249 of 'Timewarp Text') that Beavo has signed a deal with ITC. (For two reasons: firstly that ITC's classic programmes will be seen on Bravo, and secondly that they won't be on UK Gold!) I'm particularly looking forward to seeing how awful *UFO* and *Space: 1999* really were! Bravo may be cheap but it's cheerful, it has some innovative trailers and promos, and unlike some satellite channels it doesn't take itself too seriously. (Unlike me I guess, but that's my cross to

bear.) Best of all, no voice-overs on the closing credits. Now that's the kind of service I don't mind paying for.

I confess I was quite prepared to hate *Space Precinct*, but after seeing a couple of episodes I have to admit I'm quite enjoying it. My heart did sink a bit at the sight of Bert Kwak doing his funny foreigner routine in the first episode, *Protect and Survive*. The guy really ought to see himself for racial harassment. But his character did get killed off, which cheered me up no end, and I spent the rest of the episode playing spot-the-cliché and grinning like mad. *Space Precinct* has snappy dialogue, engaging characters, brisk plotting, and a liberal dose of tongue-in-cheek humour. All of which leads me to wonder if the show can really have been produced by the Gerry Anderson who gave us *Space: 1999*. My theory is that the new Anderson is from an alternate universe. The other universe is quite welcome to the original *TV Zone*: *You'd better make the most of the Sky One Space Precinct transmissions, or you will see from the Never pages.*

Martin Sargent

Lincoln

Thank you for the Rick Berman interview in issue 65. Finally something good about *Deep Space Nine*! Hopefully his faith in the future of the show will quash all those nasty rumours. I've never really been a *Trek*er! Unlike but I am very fond of *DS9*'s new and different style of story-telling and I'm hoping that this series will indeed last the seven years Mr Berman hopes

for. I rather hope that we see a return of the game-playing 'Wot!' from Season 1. Perhaps an alien probe can come through the wormhole, zap and kidnap one of our heroes and we can see him or her battle it out on the gunsters' home planet with other alien races — à la *The Cestral Torwaker* from *Doctor Who*, perhaps with the *Jem* Hadler too.

I suppose it would be premature of me to pass comment on *Space Precinct* after only one show, however I will say that I'm disappointed. Gerry Anderson's new show hasn't much in common with his earlier work, and I fear the worst for this show. It already has shows signs of being a cross between *Dick Spenser* and something akin to *Romanshoo* meets *Blade Runner*. Cute and action-packed it may be, but where were the characterizations, explanations, etc? As for atmosphere, and a serious attitude, unfortunately I feel that shows with less profile such as his *UFO* and *Space: 1999* were far more believable and suspenseful.

Tomorrow's Good

Laith Jawzi

Llandudno, Gwynedd

I'm writing in praise of this year's series of *The Tomorrow People*. The two stories this year were far better than those of the previous two years, which were just mid-professor *Avengers*-style stories with one difference only — the kids' ability to teleport.

This year, however, it was real, and I mean real Science Fiction. *The Runetec Connection* was

a little difficult to absorb, even after several video screenings. But it was just brilliantly written. The great actors Christopher Lee and Robert Lang did exceptionally well, but a big congratulation to Elizabeth Spragg as Millicent Rutherford who, with her friends Red Ranswar, Lynne Motherwell and Rupert Short, added a Fantasy element to the story — they might just have walked out of [*Doctor Who*]'s *The Mind Robber*!

The Living Stones, although less complex still portrayed great Science Fiction. The adult performances were not fantastic, however. There is so much going on in the story that *Ami* was hardly missed.

The only major let-down is the time slot. 4.40pm on a Wednesday afternoon is most inappropriate — this is a family series, not merely Children's Hour stuff. 5.15pm on a Saturday evening is needed here — it would certainly boost audience figures too. There's no reason for the programme to be 'tacked away'.

And why, oh why, don't Thames seem interested in either repeating or releasing onto video the first three series?

Still, by merely producing the show, Thames are giving the BBC a run for its money, showing that there's still life in old programmes — something the Beeb don't realize with *Doctor Who*.

Some tips for the next series — bring back Kevin, Lisa and Jade. Write an adventure for the TPs to have in Outer Space, and use the 'mind travel' thing again.

Jonathan S Rudderham

Gainsborough, Lincoln

With more than its fair share of promising guest stars the series burst forth onto our screens a mere ten weeks ago. With special effects that would even make *Babylon 5* look up from its outer rim and acting so fine that it would make *Star Trek: TNG* blush (although that's not difficult), the only question I have to ask is why didn't they replace *Ami* with Jade a lot sooner?

I am, of course, referring to the 1993 season of *The Tomorrow People*. No longer can it be called the 'revamped' *Tomorrow People*, this series has earned its own name.

Let's face it — the first five episodes (guest starring Christopher Lee) were good.



Action-packed, exotic locations, superior plot, good acting, bizarre ideas, anachronistic story... I could go on. But it was all a tease, wasn't it? No more than a little water. Nothing more than enthusiastic meanderings — when compared with *The Living Stones*.

Alien invasions, green-eyed zombies, pods-from-space, militaristic buffoons, OTT pop singer, American hero saving the day, hero-becomes-bad-guy-becomes-hero-again, super invention threatening the planet... It sounds like a mismatched recipe for disaster — but it ultimately became five gripping twenty-five minute episodes. For the first time since the end of *Doctor Who* I found myself awaiting every cliff-hanger. I was eager for each new episode to start.

Even each episode's pre-credits recap were more enthralling than mid-Eighties' *Knight Rider* pre-credits sequences (well — almost!).

Tomorrow's Bad

Alan Maxwell
Donfermville, Fife

The Tomorrow People really has gone downhill. When they first got rid of Kevin, I thought this would mark a new era for the show. He really couldn't act. His replacement? Ami, again, in my opinion, very little acting ability present.

I'm not a fan of the show, but don't get me wrong, I do enjoy it and watch it regularly as a fan of Sci-Fi. With the story of the alien pods, I thought the show would become more of a Sci-Fi show and with the departure of Ami I thought it could've been the best story yet.

But no. I found Alexandra Milman as Jade even more annoying than the previous TPs and about as impressive an actress.

But my main gripe? The total predictability of the Jade plotline. I (and probably every other viewer) guessed from part 1 that she would be a TP. She really wanted to be one, but what would've made for a better ending is if she had to just accept that she wasn't. But instead, the writers opted for the far too predictable and far too convenient idea that she is a TP.

I like the series on the whole but feel there is a big room for improvement. For a start, the character of Jade (and whoever



So what's the verdict on *Deep Space Nine*?

thought of making her a *Tomorrow Person*) should teleport off to oblivion with two predecessors.

What a mess, eh?

More Avengers

Paul Malamed
Manchester

Your magazine is excellent but a little more emphasis on *The Avengers* would be appreciated. The series is a major cult, with regular video releases in the style of *Star Trek* and *Doctor Who*. At the time of writing, Lumiere have released 55 episodes on video — in just 18 months! Despite this, and the almost daily *Bravo* screenings, the series is a rare visitor to *TV Zone*. I would particularly enjoy one of your Specials focussing on every series of *The Avengers* and every female partner.

For me, *The Avengers* has always been cult tv at its best. In many ways it is such a nostalgia 'period' piece, so much a product of the 1960s. In other ways, it is a timeless tarty tale set in its own never-never land.

The plots too are simply wild! Invisible men, killer robots, time travel, reimagined *Spies*, man-eating plants from space, telepathy, mind control... *The Avengers* have faced it all and more!

The series also has great style. The dialogue is witty, the characters are sophisticated, the settings are delightfully surreal and the costumes are the stuff of cult tv legend! Who can forget Miss Peel's catwalk and designer leathers?

Of course, *The Avengers* succeeds because it is so unashamedly English. Not England as we know it, but rather England *Avengers*-style! A place of beautiful countryside, quaint country villages, old world public houses and splendid historical monuments. It is also a place where everyone has charm, nearly everyone is eccentric, upper class accents reign supreme (even amongst chimney sweeps) and villains get shot but never, ever bleed. *The Avengers*'s England is a wonderful place, and one we should see more of in *TV Zone*.

Babylon...

Phil Holden
Lewes, Sussex

Being a fan of Science Fiction and a devoted *Star Trek* fan I was quick to embrace *B5*. *B5* has improved in leaps and bounds in the acting, the style and the writing. Not to mention the tremendous on story which leaves you wanting until next week for a further 'tease' to what's going to happen. I have to say *B5* is becoming a real treat.

As for that matter, is *B59*. Although some early third season episodes are less than perfect (*Equalizer*), episodes such as *The Search* and *Second Sight* proved to be clever and well written not to mention expanding certain characters. And what about a *B59* arc story? Well yes — Gareth for one and not to mention the on-going effect of the Dominions. I have to say though the concept of a 'war' ship (*Defiant*) seemed a

little bit too 'risky' but it's given more scope, especially to *Sisko*.

C Nicholls
Clythow, Bristol

I understand that this series [*Lois and Clark*, Season 2] was supposed to contain more action — which was most certainly needed — but so far it has been as slow and talky as the first series. All this waffle about character development and interaction doesn't help with a series which features an action man: surely more of the problems need a physical rather than a psychological solution? Oh for a spaceship full of acesy aliens with death rays, which *Superman* could really get to grips with, instead of all this naff!

Re-watching some of the live-action *Superboy* episodes recently confirmed my belief that they weren't nearly as bad as most people thought when they got a hint, truncated run on ITV — at least there was action, as expected.

On the other hand, I wish to record my change of heart over *Babylon 5*. Still hits and misses, but my earlier dislike and disdain has been modified by recent plot developments. The dialogue can still be risible as well as clever, but overall it's more enjoyable, and I make a point of watching.

Paul S Evans
Sarnes, Coddridge

We seem to have an explosion of SF on tv at the moment and *Babylon 5* must be the best, presenting a universe that I thought I would only ever read about, let alone actually get to see it. Each episode seems to be throwing up as many questions as it answers, and so for this is keeping me glued to my tv screen on Tuesday nights.

I recently wrote to Channel 4 requesting that they show *Babylon 5* at a 'proper' time (ie when most people are home from work) and that they repeat the first series again. Their reply stated that the current 18:00 transmission time is 'for the benefit of our younger audience' but assured me that my comments had been 'noted for future consideration'. Come on, Channel 4, just because a programme is Science Fiction doesn't mean it's for kids!

That's all for this issue. How about your thoughts on *Chiller*, *Ghosts* and *X-Files*. See you next issue...



QUESTIONS AND ANSWERS IN THE TV ZONE

On the Other Side

Q: When Doctor Who started in 1963 I was a very nervous eight year old. By the end of the second episode I was terrified and we had to turn over to ITV (Tyne Tees). Could you tell me what we were watching and what it was about? I associate the programme with the phrase "Catch us if you can — everybody run!" but there was a Sixties pop song with a similar title and I don't know if I'm just getting confused.

PS: We turned back in the middle of the first Dalek story and I've been hooked ever since!

Milene Berzins, Surrey

A: You were probably watching a children's programme called *Emerald Soup*, written by Matthew Woodhouse and starring William Dexter and Jessica Spencer. The story revolved around some mysterious radiation experiments being carried out in the Maxwell Laboratory and a gang of children who are trying to find out what the experiments are all about. The plot involves a break in the lab, stolen samples and mysterious radio messages, but I have no idea where the phrase you mention comes from. *Emerald Soup* was a seven-episode serial which began on

Saturday November 9th 1963 (*Doctor Who* began on November 23rd).

The rest of the cast included Janina Faye, Karl Lansbury and Gregory Phillips. Norman Bagnor was script editor and Bill Bain directed most of the episodes. You were probably watching it on ABC North and Midlands because Tyne Tees wasn't around at the time. It was made by ABC, but seems to have been shown by most of the other regions too.

Kung Fu Continues?

Q: I have been desperately trying to find out if my favourite series *Kung Fu: The Legend Continues* is still in production. I contacted Sky who informed me that they tried and failed to buy a further series which generally means that production has ceased. The reason I write to you is that in *TV Zone* 63 you answered a fan's question saying the series began in 1992, but did not say when it ended, which gave me the hope that it is still being made. Could you please put me out of my misery?

Name and address supplied, but lost (see below)

A: Would you believe that *Memory Alpha* has had more letters about *Kung Fu* than any other programme? It is obvi-

ously incredibly popular (Editor, take note!). So, you will be glad to hear that *Kung Fu: The Legend Continues* is still in production in the States where the third series is being shown. And what's more, Warner Brothers say the reason Sky haven't bought the third series is because it's still in production and is still being shown in America. They seem confident Sky will buy the third series when it's available. (You enclosed an SAE for a personal reply, but I'm afraid you only got a standard letter explaining that that is not possible. Unfortunately, you only put your name and address on the SAE and not on the letter — and I didn't realise until after I had posted it! Oops!)

Highlander Star

Q: I am a huge fan of *Highlander: The Series*. Could you please tell me more about its fantastic star Adrian Paul. Please could you print a picture of him.

Debby Mather, Anso

A: Adrian Paul is now married and based in America, but he

was born and brought up in London. As a child, he was heavily involved in sports and played semi-professional soccer for a while. He then travelled around Europe, first as a model and then as a dancer and a choreographer. After six years he moved to Los Angeles to seek out dancing and acting roles. His first acting job was in *The Colby's* where he stayed for a year playing a Russian dancer based on the Baryshnikov character in the film *White Nights*. Adrian then went on to appear with Tom Berenger in the film *Last Rites*. More TV followed, with the regular role of John Kincaid in *War of the Worlds*, plus guest spots on *Murder, She Wrote*, *Dark Shadows* and *Beauty and the Beast*. He is currently best known for playing immortal Duncan MacLeod in *Highlander: The Series* which has returned to Sky on Thursday nights.

Tomorrow's Theme(s)

Q: Is the theme to be heard in the current series of *The Tomorrow People* the same as

Adrian Paul as The Highlander



Deep Space Nine: The Emissary
No change...



the theme in the original '70s show?

As Unfortunately Not: According to series creator Roger Price, when *The Tomorrow People* was updated for the 1990s the original theme was one of three tested on a sample of kids. They preferred a modern tune penned by Tim Pitt and Bobby Broughon and this became the one used in the first series. However, the production team were never particularly

kern on the theme and had it re-written for the second series, telling composer Andrew Phillips to give it an Avengers-type feel. I don't think this theme was very popular either, but there's only so many times you can keep re-writing the music. None of the Nineties' attempts get any where near Dudley Simpson's original atmospheric theme which still sends a shiver up the spine twenty years on. But it has to be admitted that the old theme is

Do You Know?

MEMORY ALPHA'S DATA RETRIEVAL HAS GONE ON THE FLYING, SO WE PRESENT QUESTIONS AND ANSWERS FOR TV ZONE READERS TO ASK ME. THIS MONTH WE ASK...

Q: Does anyone remember a weird Sci-Fi type comedy series which I think was on late on a commercial channel at least twelve years ago? It was all about an English town called Middleton where there are no children, among other odd things. It turns out to be a prison satellite and the hero is an android. What was it?

Barnaby Rudge, Bristol

IF YOU CAN HELP SOLVE THIS MYSTERY CONTACT MEMORY ALPHA AT ONE OF THE ADDRESSES GIVEN BELOW.

very 'Seventies' and wouldn't really fit into a modern kids' show.

Longer DS9 Video?

Q: I'm writing regarding the question in Memory Alpha issue 45 from Russell Witheyman about an extended version of STDSN premiere Emissary. Please find attached a photocopy of a magazine article... The possible existence of such a video is certainly more than a rumour and, for all I know, may now be fact.

Jan Edwards, Kent

X: The article explains that more than twenty minutes of footage was cut from the pilot of **Star Trek: Deep Space Nine** to make it fit into an American two-hour time slot. It says the lost footage may be revived by Paramount in a forthcoming video release, and quotes Producer Rick Berman as saying, "I miss it all. There's a wonderful scene where Sisko goes back down to Bajor to return the orb to [prophet] Kai Opaka that we took out. Cutting is horrible, especially when it's something so close to you as the pilot was."

Armed with this new information, I contacted Paramount Home Video in Los Angeles and eventually got a message through to the Product Manager. Paramount's reply states that the American video release for *Enterance* is 87 minutes long, which is the same length as the broadcast version. There are no current plans for a special release restoring the lost twenty minutes. OED

If you have a burning question or can update the Memory Alpha files, please write via one of the following:

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SW14 8JL
Fax: 0181 875 1566
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Your answers, updates and responses

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WHEN THE hugely successful Dallas spin-off series *Knots Landing* was cancelled in 1993 after fourteen years, leading man Ted Shackelford feared that he would never work again. He was wrong. A series of telemovie roles swiftly followed and by May 1994, Shackelford was hard at work on another huge TV production, the \$36 million Science Fiction adventure series, *Space Precinct*.

Lt Brogan

Produced by Gerry Anderson, *Space Precinct* follows the adventures of Lieutenant Patrick Brogan (played by Shackelford), a streetwise New York cop reassigned to Demeter City, the crime capital of the galaxy. Accompanied by his family and his faithful partner Jack Haldane (Rob Youngblood), Brogan soon finds that interstellar policing is far more difficult than he expected in a show billed as "Star Trek meets NYPD Blue".

Shackelford's casting as an all-action hero came as a huge surprise to those accustomed to his portrayal of Gary Ewing, Bobby and JR's wimpy brother in *Knots Landing*. Ironically, however, this was precisely the reaction the actor had hoped for.

"The whole point of doing *Space Precinct* was so that people will be able to see me in a different light," he explains. "It's called 'redefining yourself'. It's a 180 degree turn and I hope that people who know me as Gary Ewing will be very pleasantly surprised."

Born and raised in Tulsa, Oklahoma, Ted Shackelford graduated from the University of Denver with degrees in Thea-

tre and English before pursuing a career in acting. He featured in numerous stage and screen productions including *Another World*, *The Rockford Files*, *Soap* and *Hotel* before finding international fame as Gary Ewing, the reluctant oil baron-turned-rich owner in *Dallas* and its long-running spin-off series, *Knots Landing*.

"*Knots Landing* changed my life completely," admits Shackelford. "I had so much fun making the show, I could have stayed with it for another fourteen years."

Character & Potential

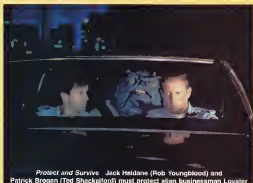
The actor, whose only previous foray into the Science Fiction/Fantasy genre was an episode of *The Twilight Zone* entitled *The Crossing*, has no particular preference for any genre. "It doesn't matter to me whether it's Science Fiction,

Cowboys and Indians or a soap, I don't care. What I care about is the character and potential of the show itself.

"I don't know anything about Science Fiction," he continues. "Like everybody else, I watch *Star Trek* now and then, and I also remember *Quantum Leap* — it was a brilliant idea, had well written scripts and was a really good show — but, to be honest, I don't really know anything about the genre."

"I hadn't heard of Gerry Anderson or *Thunderbirds* before I got the part, I knew of *Space: 1999* but I didn't know it was a Gerry Anderson production."

Although he lends a cast of relative unknowns in *Space Precinct*, Shackelford never felt the weight of the \$36 million project on his shoulders. "I never looked at it that way and I never concerned myself with that. I just do the work and take



Protect and Survive Jack Haldane (Rob Youngblood) and Patrick Brogan (Ted Shackelford) must protect alien businessman Lyster



The Snake
Brogan has little time for romance

it an episode at a time. The success or failure of the show isn't really up to anybody, it's something that the audience will decide.

"Besides, it's actually a very good cast," he adds. "I get along with everyone. I've been blessed with the two series I've done."

More Action

According to the former soap star, filming *Space Precinct* is light years away from the relative simplicity of *Knots Landing*. "When you do a soap, it's a straight acting gig: you show up; do the master scene and maybe a couple of close-ups and so on, and that's it. *Space Precinct*, on the other hand, has a lot of action; the special effects are done in front of a green screen, which is what we use instead of blue screen; and we also do a lot of stuff in the [Space] cruiser. It's totally different. Some of it can be quite tedious; it's not really acting, it's more to do with technical stuff and so you end up using a different part of your brain. The action scenes were so hard that I lost nine pounds in weight!"

The actor is proud of the show's state-of-the-art special effects, and has been particularly impressed by the sequences involving Brogan's Space cruiser. "The cruiser stuff is really strange for me because it's all done by the camera," he reveals. "We don't move, the camera moves

but when you see it, it really looks like we're flying! I'm astounded by that. I mean, they built the real, life-size cruiser, we're sitting there, the camera moves all round and makes it look like the thing really does work. I'm really impressed by that and it's all thanks to our camera operator."

Transatlantic

For Shackelford, however, the hardest aspect of working on *Space Precinct* hasn't involved special effects or stunt-work. Moving to England and leaving his wife, publicist Annette Wolf, back in America has been the biggest problem. "It's been a lot harder than we both thought. My wife runs her own company so it wouldn't be possible for her to move over here with me."

"I think England's great," he continues. "The people are wonderful, I love living in London and have only one quibble with this country and that's the draconian quarantine laws. I have a dog and I had to leave him back home. But it's a great country, I really enjoy it."

Off the screen, Shackelford is constantly confused with another tall, thin, blond-haired actor, *Crocodile Dundee* star Paul Hogan. Fortunately, he says, it's a two-way street.

"I read a piece in a Danish magazine that said Hogan was sitting in a restaurant in Los Angeles and somebody went

up to him and said they really enjoyed *Knots Landing*," Shackelford laughs. "Oh, I get it all the time: people ask me say 'Good Day' [Hogan's catchphrase]. I always say that the Australian accent is fake and I that have to put it on."

While he acknowledges that *Space Precinct* has received a mixed response, Shackelford claims that many of the show's teething problems have now been resolved and points to *The Snake*, *Time to Kill* and *Two Against The Rock* as examples of *Space Precinct* at its best.

"Some of the criticism has been quite valid because people saw some of the early episodes and they were like any early episodes of a show; they had problems. There are always going to be problems with anything in the first year, you just have to work things out and I think we have managed to do that. The first car that Ford built had problems!"

"The lovely thing is that we have an order for twenty-four episodes, so you can work out all the kinks as you go along. For instance, the special effects just keep getting better and better, they're dynamic. Some of the stuff they're doing for television is what they're doing on features. I don't know how they're doing it at this cost and at this kind of speed!"

"I never quibble with critics, their opinion is just as valid as the next person, but I would invite those people who saw the first episodes to see the last couple of episodes we've done. The show is getting better and better, and it's doing quite well actually."

David Basson



Protect and Survive
Brogan fights for his life

IAN STUART BLACK

PART 1

PHILOSOPHICAL WHO

IAN STUART BLACK has a simple message for any would-be writer: "All you need is a piece of paper." It's certainly a motto that has worked for him, in a career which spans countless television and film scripts, plus a number of published novels.

Ian Stuart Black claims that his desire to write dates back to childhood, when he first became interested in telling stories. Some of his early work was published by the *Manchester Guardian* while he was still at university, and the critical success of his plays promised a career writing for the theatre. After the war, Black joined the Rank Organisation working at Pinewood Studios, and enjoyed five years of what he describes as, "An enormous advantage learning the techniques of scripting and filming".

However, the mass arrival of television was to change his career, and Ian Stuart Black found the new media to be the perfect vehicle for his talents.

Ideal Medium

"You're telling these relatively short stories, half-hours in those days," he tells *TV Zone*. "I love stories—they are very easy for me. Right from the beginning I realized this was ideal. The first series I worked on was *Fabian of Scotland Yard*, it was the first film series and the

BBC put it on. There was no competition, and so we were getting huge audiences."

Establishing a large number of contacts within the industry, and helped by excellent word of mouth, Black moved from series to series, enjoying a constant stream of work that ensured one of his scripts reached the tv screen at least once a week.

By the time he came to write for *Doctor Who*, for which he contributed three fondly remembered stories in the mid-1960s, Black had already gained some experience in the Fantasy genre from projects such as *The Invisible Man*, *Danger Man* and *One Step Beyond*.

Chance Start

The job for *Doctor Who* came about purely by luck. "The BBC asked me to do a four-part series called *Ransom for a*





Steven Taylor
(Peter Purves)
was written out



The Savages introduced
a civilization leaching
creativity from another race

Photo: BBC News

Pretty Girl," the writer recalls. "Alan Bromley was producing it, and on one occasion I was chatting in his office and there was a door leading off and on that door was written **Doctor Who**. So I said to Alan, 'Are those really the **Doctor Who** people next door?' He said, 'Yes', so I said 'I'd like to meet them. My children don't think I'm a writer because they watch **Doctor Who** and they've never seen my name on it.' So I met them.

"They asked me what I'd like to do," he continues. "My first one I called 'Doc-

tor Who and the White Savages', and they called it *The Savages*. I think they took out white because it suggested something racial."

Ian Stuart Black described his proposed plot for *The Savages* and was hired. The story finds the Doctor, Steven and Dodo encountering a seemingly perfect society, where highly civilized behaviour goes hand in hand with a people at the peak of artistic ability. But beyond this pretense they uncover an inhuman system that preys on less developed life forms. How

did this first idea for **Doctor Who** come to mind?

Philosophy

"For many years I kept quiet about this," he offers candidly, "but always in the back of my stories was something slightly philosophical. For instance, in *The Savages* here is an absolutely ideal culture, the wonderful life which Mankind could aspire to, but it's built on the fact that they are extracting from a lesser breed essential life energy.

"I invented a way they could absorb creativity like electricity, which could then be passed onto people. The back of it was [the ruling civilization's] creativity was based on something really corrupt."

Black feels that this kind of parasitic existence parallels events in our world today. "Life lives on life," the writer states, "from animals and plants, culture to culture."

Comings and Goings

At the end of *The Savages*, Steven elects to stay behind and help the two cultures co-exist. In reality, actor Peter Purves had had enough and was ready to pursue other projects — had Ian Stuart Black been prepared for writing out one of the regulars?

"That would happen every now and again. They would tell you at some stage or other we're losing so-and-so, or bringing in so-and-so. If you've got advanced warning it's not that much of a problem. I



Ben and Polly were introduced
to the Doctor in *The War Machines*

Photo: BBC News

was there when they transferred from Bill Hartnell to Troughton, although I wasn't the first to go to Troughton. You could incorporate them very early on into your thinking of the story."

Impressed by the quality of *The Savages*, the *Doctor Who* production team hired Ian Stuart Black to write another four-parter, which would follow immediately after. This time, having disposed of Steven, he was now called upon to introduce two new companions, Ben and Polly, while writing out the Cockney youngster Dodo.

Post Office Menace

The War Machines concerns an army of killer robots created by the super-computer WOTAN, which has been installed at the top of the Post Office tower. The idea for the story is credited to Kit Pedlar, although Ian Stuart Black clarifies that the brief passed on from Pedlar was minimal.

"What they said to me was, 'Could you bring in the Post Office tower?' which was being built. That was the only contribution he made. I actually didn't know Kit, he was a very bright scientific bloke, and he learned to write the scripts and he went on to do some with the then story editor Gerry Davis. I didn't work that way — certainly not on my own scripts."

This time the message of Black's story was the dangers of technology.

"The fact that technology could dominate if we're not very careful," he clarifies. "It is dominating, let's face it. Look at computers now. I realized there can come a point in which technology, which doesn't have what little awareness of morality that man has, could be extremely efficient but extremely brutal. If machines like the War Machines really had the capacity to use their brains for their own advantage, we'd be in the soup."

"Again, all this stuff that I did was mass entertainment. I wasn't doing a philosophical lecture, but a scrap of an idea had to be in the background before I was interested. That was my self-indulgence."

Dalek Replacements?

During the 1960s the programme's popularity frequently rode on the success of the Daleks. Attempts to create an equally successful adversary for the Doctor continually failed, but Black denies any suggestion that the War Machines were intended as a new, highly merchandisable, *Doctor Who* monster.



The War Machines were not meant to be rivals of the Daleks

"The Daleks weren't so much an idea as a brilliant piece of construction," he believes. "If those Dalek creatures themselves hadn't had such a wonderful voice, they might not have taken off. But they did and caught the public imagination, and were an absolute world beater. You've just got to be lucky."

"The War Machines were not a running character. To do a little was enough as far as I was concerned. This wasn't a chore, it was a pleasure, and to keep on doing these sort of things over and over again would have become a chore."

A New Doctor

Ian Stuart Black provided his final *Who* story for the following season, for which Patrick Troughton succeeded William Hartnell in the title role. *The Macra Terror*

takes place in a colony of humans which resembles some bizarre kind of holiday camp, but in fact the humans are being controlled by huge alien crab-like monsters.

The writer had not been given the chance to meet Patrick Troughton before working on the story.

"They had described him to me," he says. "They said he had a pixie quality. I thought that was very unlike the previous Doctor, let's play on that."

"They were totally different people," Black illustrates, comparing the two lead actors. "Bill Hartnell I had seen many years before on film and I thought he was a very good actor. He made a big impression in a very small part when I saw him. He was very professional, he was mildly irritated by unprofessional people and there were actors who had very little experience, and certainly in television, and

Photo © BBC/Neil

he had to work with a lot of youngsters. I think Bill was legitimately irritated at times by what he considered to be not entirely adequate professional behaviour. I always found him extremely co-operative and I didn't realize that he was ill at the time. He was such a good actor, he could cover mistakes. They shot a lot of it on tape as if it were live, and so they didn't have re-takes. The BBC operated on a shoestring.

"Troughton was much younger, much more at home with the kids. What I like in an actor is not having any sort of ideas that what we're doing is *Hamlet*, which it's not. They were both down to earth in their own way, both very pleasant."

Façades

The theme of *The Macra Terror* bears some resemblance to *The Savages*, in that both focus on alien societies that are not quite what they seem.

"I wanted a contrast between the façade of happiness, the façade of everything being almost like a holiday camp, and in the background there was a danger which had to be eradicated. Out of the danger you got some very fearsome material, which I always liked. In the way so much goes on in the world which is a façade, and behind the façade things come to light and you can see what actually happens..."

"The other thing I wanted to do was the Macra couldn't breathe oxygen, so they were totally alien."

Did Black feel that the design of the Macra creatures corresponded to his description in the script?

"It fitted quite well. I think my original title was 'Doctor Who and the Insect Men'. How close they were to giant insects I don't know, but they struck me as being like huge lobsters! That was the one that apparently frightened the children according to the BBC. Mothers kept ringing up, and of course it wasn't my fault — it was the actual Macra they had concocted in the effects department."

By the time of *The Macra Terror*, the TARDIS crew had once again reached a complement of four. Some writers have complained bitterly that this number was unwieldy, particularly when constructing four-part stories, but Black claims this wasn't a problem for him at all.

"The story comes first, and if they have somebody on their hooks who doesn't fit in with the story, what can I do about it?"

He reveals that his solution was to write the story around the characters it was suited for. "If they want they could add in a few lines for someone else later on. That wouldn't bother me."

Sadly, *The Macra Terror* was Ian Stuart Black's final script for Doctor Who.

"I would have liked to have done some more," the writer muses, "but I think I went off and did some films with a French company. I used to love working on the Continent, and I did a French series and after that I lost touch with the Doctor Who people. The personnel kept changing."

Novelizations

As fate would have it, some two decades later he was called up to novelize his three scripts for WHAllen, as they moved

towards completing their range of Doctor Who adaptations.

"I didn't go to it now, I had written novels. They said to me, 'Can we do this for you?' I thought to myself, 'But who's going to do it?' I'd rather make my own mistakes than let anyone else do it, and fortunately I had the Doctor Who scripts and I used them to write the books. That was no problem at all — I had them in front of me and it was one of the easiest jobs I ever did. I'm not quite sure how well I did, I'd rather start from scratch than have a script even of my own, but every so often I did go slightly at it tangent and put in something that wasn't in the television version."

Although he never found the time to remain a faithful follower of the series, Ian Stuart Black did manage to catch occasional episodes, but was not quite so impressed with the show as its later years.

"I thought the attitude had changed and they camped it up slightly," he states somberly. "You cannot do that, you've got to play it absolutely down the line, straight and sincere. One or two of the later Doctors were almost saying, 'Isn't this all rather funny?' The moment you have anything other than sincerity, pack it in."

"You've got to believe the Daleks are actually going to kill you as they come round the corner, and not that we're doing a funny show for kids."

David Richardson

Next issue Ian Stuart Black discusses his work on other *Fantasy* series including *Danger Man*, *The Invisible Man*, *The Champions* and *Star Maidens*.

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STARS (Sevens of TV and Radio Shows). Free access to large private collections vintage TV/radio shows. Quarterly newsletter (programme guides etc). £5 membership. Welcomes chaplain, 66 Meadow Road, London W5 1NR.

Babylon 5 UK Fan Club: PO Box 1147, London W3 1ZT. Send SAE for membership details.

also details. This is the original BS fan club and publisher of the 5 Times newsletter.

BSFR International Star Trek Club UK: £10. Europe £15. Overseas £20. Six-monthly magazines, news, reviews, interviews, photos and much more! Large SAE to BSFR: Alan Roberts, 1 Lullington Road, Knowle, Bristol BS4 3JH.

Ten Forward covering The Next Generation and beyond. Three A4 newsletters. Single £4.00 (family £5.50). Details send SAE to: TF(W), 5 Harwick Road, East Wood, Rotherham S65 1RE, England.

Loe & Clark Club. Current issue of quarterly newsletter features US up reviews/guide. Also John Shea discusses Luther a Return. Helmut/Cook/Whelan. Brief interviews. Mairborn. SAE/DP: 14 Champion Grove, London SE15 3BW.

The Doctor's Exchange. Siding El Feed. 0893. Doctor Bashir's official club. Monthly newsletters, signed photos and much more! SAE for details: 3 Whites Close, Greenheath, Kent DA9 8JL.

Robin of Sherwood Newsletter. Quarterly, 26 pages, news, views. £10.00 yearly. Send photos, £5 for £2.50. Info on RGS convention. James Redgreen, 75 Melville Street, Abingdon, Northampton NN14 4HX.

CONVENTIONS

Danger Zone. Easter 1995. Three day celebration at Thundersbuds, UFG, Space 1999. Space Preempt, plus ITC Action series. Send SAE to: Danger Zone, c/o Federation, PO Box 93, Wakefield, West Yorkshire WF1 1XJ.

Lighted '95 ST-TNG: DS9 ST-Voyager Convention 1st-2nd September, Hilton Hotel, Leeds. Conventions, ad-ress, dealers, confirmed guests. Send SAE to: 18 Brimfield Street, Eastleigh, Hampshire SO5 1RZ.

Cut TV 1995 - convention/holiday weekend 27-30 October, Haven Centre, Great North. Featuring Trek, Who, Dwarf, X-Files, Quantum, Blake, Beyoncé, ITC, Avengers. Registration £20 until 31st July 95. SAE for details: PO Box 1701, Peterborough PE1 1EX.

Cut TV 1996 - NEWSFLASH! Confirmed guests (subject to confirmation): CHRIS CARTER (Crestor, X-Files), BRIAN CLEMENS (Crestor, Avengers, Doctor Who), KEVIN THOMPSON (Marty, Rascal & Hooper). More announcements soon!

Kaleidoscope presents **Radicals of the Last Archives '95** 5th August 1995, Starbridge Town Hall. Including Public Eye tribute, 405-line Septone restoration, Callan (B&W) trailers + much more. SAE: 93 Oldpark Road, Dudley DY1 3NE.

Warp Two The 41st British Star Trek Convention 2nd to 6th May 1996, One-off International Airstar. For details send SAE to: Warp Two, David Simons, 69 Merlin Crescent, Edgware, Middlesex, HA8 3UB.

Red Dwarf Official Fan Club Convention (Glasgow June 30), 14-15 July, Shafton-Avon. Guests, videos, games. Details SAE: Garden Cottage, Hill Farm, Beckton, Norwich NR10 5DF.

Sci-Con 1st annual one day film, book, TV convention. Saturday 12th May, Central Club, 18/22 Great Russell Street, London WC1. Surfers from Alien, Star Wars, Dr Who plus loads more, talks, viewing rooms, evening disco. Accommodation available. Book before 30th April £15, after £15.00. Limited tickets on day. Information/bookings send SAE: Sci-Con, 341 Lea Bridge Road, London E10 7LA.

Assimilation, Star Trek Convention, 18-19 November 1995, Hilton Keynes Guest, George Marshall. Proleptic Workshop, competitions, auctions, video + more! SAE to: 77 Hollywood Avenue, South Harrow, Middlesex, HA9 8UD.

MEXUS '95 Star Trek & SF Convention. Guest of Honour John de Lancie. Holiday Inn, Bristol, 10th-14th August. Large SAE to: 26 Milner Road, Horfield, Bristol BS12 8PD.

Star Trek Convention Sat 18, 25-29 May 1995, Blackpool. Confirmed guests: Dwight Schickel, Richard Arnold plus SF speakers. No singles, low prices register now! SAE to: 39 Denningham Ave, London E12 5GF.

Glasgow/Venice Colin Baker Days Interview/Autograph panels. Saturday 29th April Glasgow, Glasgow Ingram Hotel, 201 Ingram Street 11am. Sunday 30th April interview, Jenna Coleman's Home, Church Street 11am. Admission free of charge, loads of merchandise available. Further details 01424 765005.

Doctor Who-The Year 55. A series of one day conventions: 15th July Leeds/30th July London/31st August Chester/20th August Exeter. Full details send SAE: 10455, PO Box 85, Anneton, Bucks., HP7 9GZ.

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Cheepie & Filles 1st sale required for Dr Who, Blake's 7, Space 1999, Sapphire and Steel, Stargate Alpha. Please send SAE to: M.L. Weston, 179 Holyhead Road, Wellingborough, Northamptonshire.

For Sale: genuine sell-through episodes of 60s Star Trek at 5 pounds each. For availability of tapes please contact: Russell Murdoch, 21 Cervin Road, Glasgow G42 9TA.

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David McIntee and
Next Generation 'friend'

David McIntee's Touch of History

SANCTUARY, featuring the Doctor and Benny in the France of 1242, is the first purely historical novel since the book series started, but if David McIntee had his way, his previous novel, *White Darkness*, would have had that honour. "It was Virgin's idea to put the Science Fiction elements into *White Darkness*, not mine," he says.

The historical tv stories have long had a reputation of being unpopular with the fans (although the tv ratings seem to disprove this theory), so what was Virgin's reaction when he submitted his proposal? "Well, they're going to publish it in April," he cracks, before admitting that he suspects that Levene sees *Sanctuary* as an experiment, to see how popular the historicals can be. "I hope the fans will like it, and not be bored rigid! At the very least it will make a change from some of the previous *New Adventures* which have been very Science Fiction-based."

Black Hole

When the TARDIS is caught in the gravitational pull of a black hole, the Doctor and Benny are stranded in the Thirteenth Century. The Doctor assumes the identity of an envoy of the Scottish court ("It's preferable to being burnt at the stake as a witch," McIntee says), while Benny falls in with a group of mercenaries.

There's also the little matter of a murder mystery to sort out. "I'm sure that some

one will say that the murder mystery is only there to give the Doctor something to do," he says, admitting that *Sanctuary* is very much Benny's book, and professing a desire to write a Doctor-less book such as Nigel Robinson's *Brightlight*. One of the few authors to have found writing for the recently-departed Ace easy — "although there is a danger of going on autopilot when I'm writing for her" — he's the first to admit that Benny is a more interesting character, with more room for development.

"One of the things I wanted to do in *Sanctuary* was to settle the question of where Benny came from." There's an explanation in *Sanctuary*, which, after the manuscript was printed, he found contradicted a throwaway remark in Benny's introductory story *Love and War*. McIntee isn't too concerned, Benny's creator, Paul Cornell, who read the manuscript, missed the discrepancy too — "but I'm sure there's going to be some smart Alec who will spot it. The question now is which explanation are future writers going to follow?"

Location

White Darkness was set in Twentieth Century Haiti, and *Final Frontier* in '50s America. Why did he choose Thirteenth Century France for his third book? "Actually I toyed with the idea of setting it in Vietnam, to make it a trilogy on the theme of the American military. But the Thirteenth

Century is one of many periods I'm interested in. It's also far enough back in time so that you can add some pseudo-details to it," although he's adamant that he wasn't once tempted to turn the story into a pseudo-historical novel.

Sanctuary involved massive research — "too much?" — about 30% of his time spent working on the book was spent ploughing through dusty tomes in reference libraries, and while most of it isn't used in the book, it was invaluable as background material to give the book a feel of the Thirteenth Century.

He tries to make each of his books different from the others, and makes the point that the subject matter of each book does dictate a different style. "*Final Frontier*, for instance, was a frantic romp, whereas *Sanctuary*'s more serious, more emotional, I use whatever style fits the individual story. You can't write about 1650s alone in *Final Frontier* and remain serious just as a Monty Python and the Holy Grail style wouldn't work in *Sanctuary*."

His first Missing Adventure (tying in with Terrance Dicks's novel *Shakedown*) *Lords of the Storm*, features the fifth Doctor. "It was originally meant to feature the second Doctor until Virgin told me that there wasn't a fifth Doctor story scheduled for 1995! The second and fifth Doctors aren't too different anyway, and all I had to do was to cut down some of the clowning around."

He has also penned *Housewarming*, a short story for the forthcoming *Dekalog Two* selections. "The Doctor isn't in it at all," he crows. "It features K9, Sarah Jane and Mike Yates — it's another K9 and Company story!"

He's very passionate about the *New and Missing Adventures* and views them as the standard-bearers of *Doctor Who*. He's also not too unhappy about the recent collapse of a mooted American tv series. "To be honest, I think that trying to bring the dead back to life is a bad idea. With the Virgin books, *Doctor Who* has evolved and I don't think the tv series could keep up with it. I think the radio shows could go on, as it can do things which a visual effects budget, no matter how large, couldn't. But if the tv series came back now it would be so different from today's *Doctor Who* (as represented by the novels) that you might as well call it something else!"

Robin Turner

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